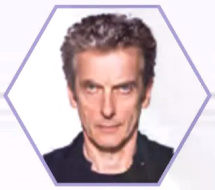
THE DEFINITIVE GUIDE TO THE MAKING OF DOCTOR WHO

BBC

DOCTOR WHO



THE **TWELFTH** DOCTOR

THE COMPLETE HISTORY



STORIES 253-254

LAST CHRISTMAS AND THE MAGICIAN'S APPRENTICE/ THE WITCH'S FAMILIAR







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DOCTOR WHO

THE COMPLETE HISTORY

LAST CHRISTMAS

THE MAGICIAN'S APPRENTICE /
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DOCTOR WHO
THE COMPLETE HISTORY

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Welcome

The Master and Davros are arguably *Doctor Who*'s greatest ever villains, so to see them on screen together in *The Magician's Apprentice/The Witch's Familiar* [2015 – see page 72] is a real treat for long-term viewers of the series. The first appearance of the Master was in *Terror of the Autons* [1971 – see Volume 16], with Davros' début in *Genesis of the Daleks* [1975 – see Volume 23]; decades later, and *Doctor Who* is still finding inventive ways to use these sedutively brilliant baddies.

Other writers may have gone for an all-out, Marvel Comics' style team-up between the Doctor's archest of foes, but in *The Magician's Apprentice/The Witch's Familiar*, lead writer Steven Moffat keeps Missy and Davros' time together as little more than a quick wave during the story's climax. The effectiveness of their brief encounter is a testament to the writing, and the performances of both Michelle Gomez as Missy and Julian Bleach as Davros.

After her full début in *Dark Water/Death in Heaven* [2014 – see Volume 79], Gomez truly makes Missy her own on this return visit; her performance is playful, terrifying, sinister and charming in equal measure, and always keeps you guessing. She's taken an icon of *Doctor Who* and redefined it for a modern audience. It's no wonder that when she returned for the 2017 series, her involvement would be as a semi-regular cast member, recalling orignal Master actor Roger Delgado's status in the 1971 series.

Julian Bleach, making his second appearance as Davros since *The Stolen Earth/Journey's End* [2008 – see Volume 60], delivers another breathtaking



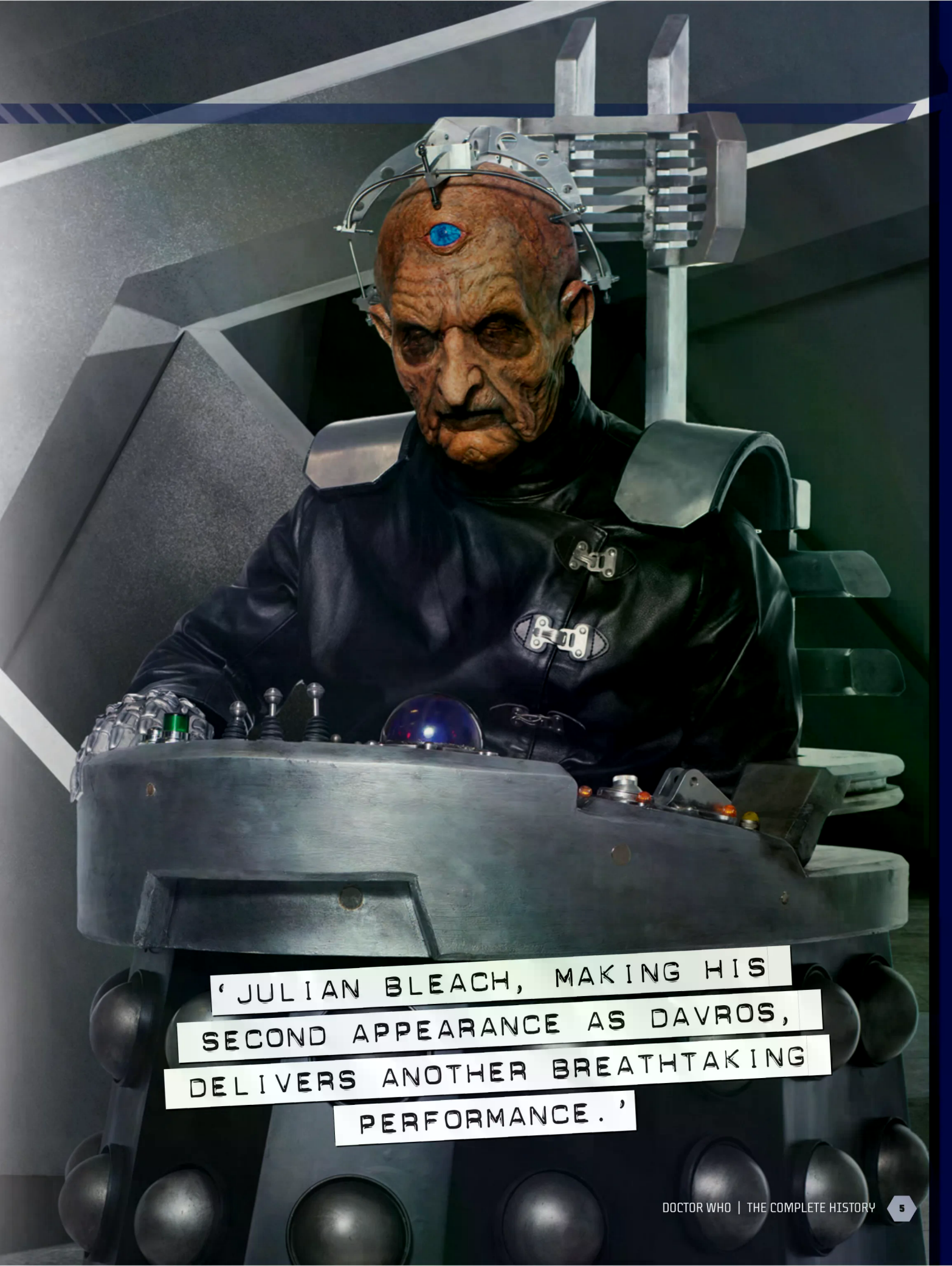
Right: Missy looks for the Doctor in *The Magician's Apprentice/ The Witch's Familiar.*

performance, bringing the tragedy and humanity within the character to the fore. Of course, he's still a bad 'un of the highest order, but combining the two always makes for the most potent villains. Bleach manages to pay tribute to the performance of every actor to play Davros over the years – Michael Wisher, David Gooderson and Terry Molloy – while adding his own distinctive interpretation.

From two icons of *Doctor Who*, this volume of *Doctor Who – The Complete History* begins with an icon of the world – Santa Claus. With the Doctor logging a Christmas adventure every year since 2005, it was only a matter of time before he crossed paths with Santa.

The universe doesn't seem big enough to accommodate two magical mad men, one with an impossible box, the other riding an impossible sleigh, but *Last Christmas* [2014 – see page 6] is a touching tale of love, loss and reconcilation. The fact it has terrifying dream crabs that will literally liquify your brain is all part of the *Doctor Who* fun.

Mark Wright – Editor



‘JULIAN BLEACH, MAKING HIS SECOND APPEARANCE AS DAVROS, DELIVERS ANOTHER BREATHTAKING PERFORMANCE.’



LAST CHRISTMAS

STORY 253

The Doctor and Clara arrive at a North Pole base that has been infiltrated by dream crabs. As dreams and reality mix, the Doctor must rescue Clara from her perfect last Christmas and send the research team home. There's only one person who can help – Santa Claus!





'DOCTOR WHO HAS OFTEN INCLUDED INCONGRUOUS ELEMENTS.'

Introduction

The 2014 series had finished rather unsatisfactorily. It ended with the Doctor and Clara lying to each other. The Doctor claimed he was returning home to Gallifrey – even though he hadn't really found it. Clara let the Doctor believe that her boyfriend Danny had returned from the dead – although he hadn't – and that she was staying on Earth with him. The 2014 Christmas Special, *Last Christmas,* remedied this rather sour ending, by allowing Clara to say a proper goodbye to Danny. She was reconciled with the Doctor and at the end they headed of in search of exciting new adventures.

Of course, these trifling concerns were eclipsed by the most dazzlingly improbable Christmas storyline yet. For the tenth consecutive Christmas Special, writer Steven Moffat decided to include Santa Claus in an episode of *Doctor Who*.

Four years earlier, the Doctor had claimed he knew Santa in *A Christmas Carol* [2010 – see Volume 66]. He'd also suggested he was Father Christmas himself in *The Empty Child/The Doctor Dances* [2005 – see Volume 50], when he implied he'd sneaked back to deliver a red bicycle to a 12-year-old Rose Tyler.

Doctor Who has often included incongruous elements – and it's not just the inclusion of unlikely fictional characters. In the 2015 series that followed on from *Last Christmas*, the Doctor and Clara met ghosts – which presented difficulties for the generally rational outlook of most *Doctor Who* – in *Under the Lake/Before the Flood* [2015].



Above: The Doctor spends Christmas with Kazran Sardick in 2010's *A Christmas Carol.*

Often the *Doctor Who* Christmas Specials are a bit lighter in tone, a bit more fun. What's fun about including Santa in the mix is that comedy elves and flying sleighs aren't that much more improbable than a time-travelling scientist dressed as a magician. To underline this, the episode draws all sorts of parallels between the Doctor and Santa: there's more than one of him, his journey around the world on Christmas Eve involves some time-bending and a sack of presents that's bigger on the inside.

Of course, to keep us on the right side of parody, it becomes clear quite early on that Santa, and much else besides, is just part of a lethal dream induced by some alien parasites. The ending does cast some small doubt on whether the Doctor has escaped the nested series of dreams triggered by the dream crabs. Or does Santa really exist in the *Doctor Who* universe? It's a fitting ending for an audience on Christmas Day: the suggestion Santa is real... well, at least as real as the Doctor. ■

STORY

Clara is woken by a crash from above. She walks out onto her snow-covered roof – to find Santa berating two elves, Ian and the Wolf. [1] The TARDIS materialises nearby and the Doctor emerges; he tells Clara to step inside and asks her, "Do you really believe in Santa Claus?"

In a base near the North Pole, three crew members – Albert, Ashley and Bellows – sit in a control room, guiding the fourth crewmember, Shona, by radio as she enters the infirmary. There are four "sleepers" in there, which she must not wake up. They can read her mind, so Shona distracts herself by singing along to *Merry Xmas Everybody*. [2]

The Doctor and Clara walk in. The sleepers sit up in their beds; their faces are covered by crab-like creatures.

The rest of the crew bursts in just as more of the creatures descend from the ceiling. Then there's an explosion, blowing away the exterior door to reveal Santa sitting on Rudolph the reindeer. [3] He enters with Ian and the Wolf and explains they are dealing with an invasion of Kantrofarri or "dream crabs".

They go to the control room to review a recording of the crabs' discovery. The Doctor says the crabs are digesting the brains of the sleepers in the infirmary, inducing a dream state to keep their victims happy. [4]

Clara goes to the laboratory to fetch a dream crab – and it attacks her!

She wakes up in her bedroom. Danny Pink walks in, . [5] He invites her downstairs; on the way down she sees a blackboard with 'CLARA!!' written on it.

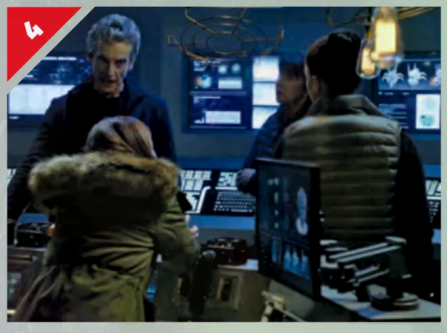
Back in the laboratory, the Doctor speaks to Clara. She has a dream crab on her face.

Clara hears a knock at the door. She answers it; it's the Doctor. He tells her that she is dreaming, and in order to

























reach her, he has allowed a dream crab to grab him so he could join her in the dream. [6] Danny tells Clara to wake up, "Every Christmas is last Christmas, and this is ours."

The Doctor and Clara wake up back in the laboratory, but the Doctor says they are dealing with dream states nested inside each other. [7] They have all been in a collective dream since they were caught by the crabs in the infirmary...

... and the Doctor, Clara and the base crew wake up back in the infirmary. They return to the control room, where the Doctor informs the crew they are still in a dream! The crew are probably scattered all over the world, networked into the same nightmare.

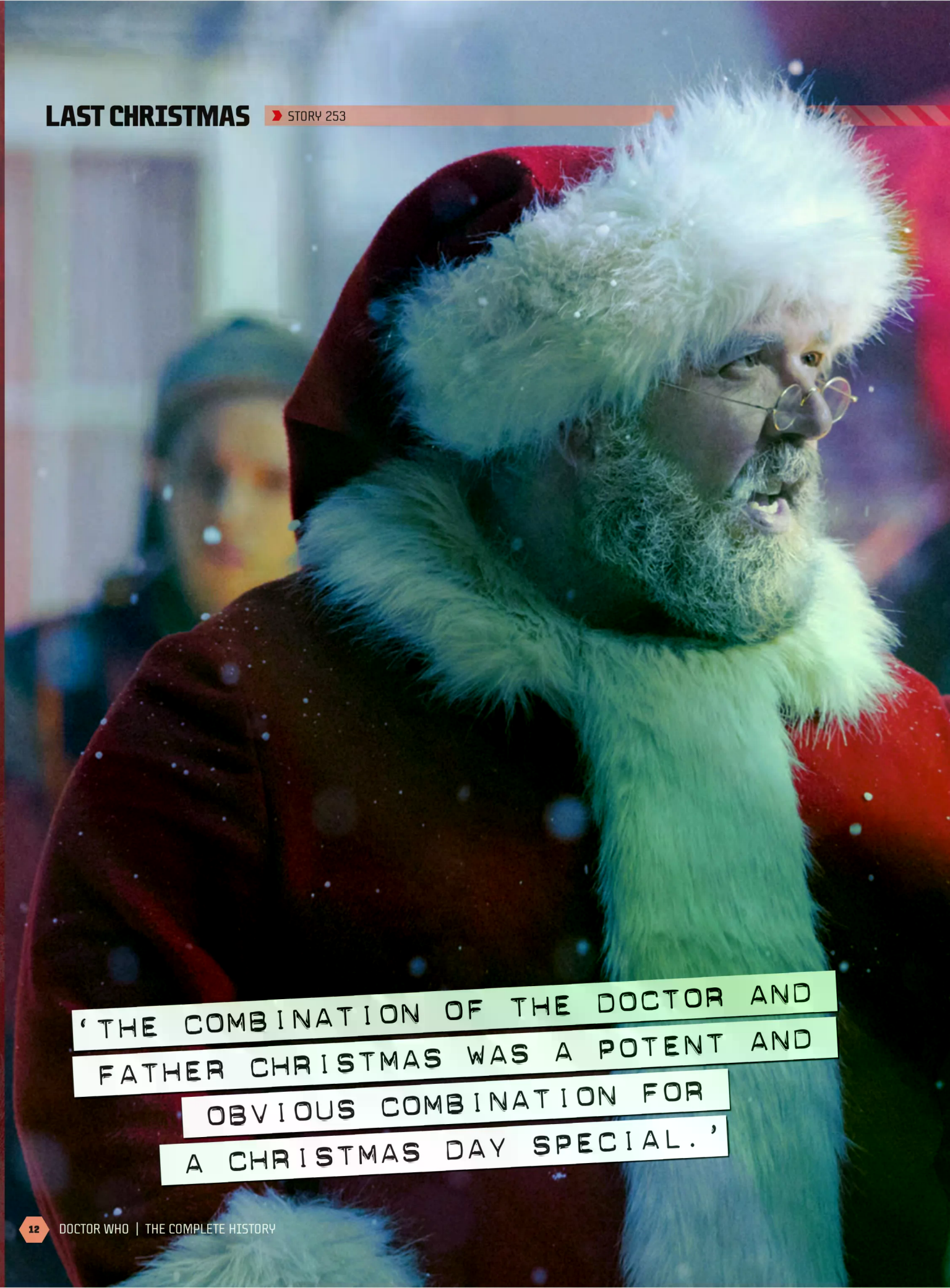
One of the sleepers reaches out through a monitor and kills Albert. [8] Everybody else runs outside – to see sleepers of the Doctor and Clara emerging from the TARDIS. [9] The Doctor says they must dream themselves home – by calling on Santa!

They ride Santa's sleigh through the sky. Bellows wakes up in a sitting room; she is in a wheelchair. Ashley is the next to wake up, followed by Shona. [10]

The Doctor wakes up on a volcanic planet, thinking he's broken out of the dream cycle. He rushes inside the TARDIS, and travels to Clara's house. She is still asleep with a dream crab on her face. The Doctor kills it and then removes it – to reveal that Clara is 62 years older. [11]

The Doctor wishes that he had come back earlier, then Santa appears. "Do you, Doctor? How much do you wish that?" He's still dreaming...

The Doctor wakes up on a volcanic planet and this time it is for real. He travels to Clara's house and kills the crab – and this time Clara is her young self. [12] They set off in the TARDIS together, but As the box dematerialises, a hand places a tangerine on the window ledge...



'THE COMBINATION OF THE DOCTOR AND FATHER CHRISTMAS WAS A POTENT AND OBVIOUS COMBINATION FOR A CHRISTMAS DAY SPECIAL.'



Pre-production

"They *must* meet! That's the cover of a lot of listings magazines tied up right there," said lead writer Steven Moffat in *Doctor Who Magazine*. The combination of the Doctor and Father Christmas was a potent and obvious combination for a Christmas Day Special, and an image that Moffat recalled from a *Doctor Who* comic strip story which originally appeared in issues 732 to 735 of *TV Comic* (25 December 1965-15 January 1966) in which Santa Claus had been behind on toy production and was helped out by the Doctor in his first incarnation.

Santa Claus, the legendary figure who brings good children toys at Christmas time, had been mentioned in *Doctor Who* before. The Doctor had implied that Santa was a real person in the 2010 Christmas Special, *A Christmas Carol*, showing photographic evidence of how he met Father Christmas – who he knew as 'Geoff' – at Frank Sinatra's hunting lodge in 1952. Following this brief reference, Moffat now wanted to include Santa properly in a Christmas Special, in a way that the mass audience would accept, and without falling too far into whimsy. "Santa represents the spirit of Christmas just as he



Above: The Wolf and Ian, Santa's elves.

is supposed to," emphasised the writer in *Doctor Who Magazine*.

The sort of story that would allow the Doctor and Santa to meet effectively was one which looked at the idea of embedded dreams. On *Doctor Who Extra*, Moffat said that a concept which he found creepy was: "The dream that keeps going once you've woken up." *Doctor Who* had previously tackled dreams that were presented as reality in *Amy's Choice* [2010 – see Volume 64], but the showrunner now wanted to use the theme of nested unrealities in a different way.

The dreamscape in which the Doctor's latest adventure would be enacted was to draw upon elements of three popular movies. "I think I'm being pretty open that it's Santa meets *Alien* meets *The Thing from Another World* meets *Miracle on 34th Street*. It's a weird mash-up!" remarked Moffat in *Doctor Who Magazine*. Two of these films were much-loved entries in the horror/science-fiction genre; the 1979 movie *Alien* had seen a face-hugging alien attack a crewmember of a spaceship and hatch into a terrifying creature which picked the crew off in the vessel's dark corridors, while the 1951 film *The Thing from Another World* (and the later 1982 adaptation *The Thing*, also based on John W Campbell Jr's 1938 novella *Who Goes There?*) saw an isolated team of soldiers and scientists confronting an alien menace at a remote polar ice base. These would allow a traditional, claustrophobic 'base-under-siege' story that would give a contrast to the usual large-scale Christmas Specials. By comparison, *Miracle on 34th Street* was a festive fantasy originally released in 1947 concerning a department store Santa Claus, who insisted – in court – that he was the genuine article... and was indeed revealed to be so; this had been remade in 1994 and also appeared as various television productions. The fact that the cinematic sources for the dream

would be explicitly stated also allowed fun with the idea that the Doctor – a science-fiction character – was not aware of famous science-fiction movies such as *Alien*.

Although it had originally been planned that the Doctor and Clara Oswald would go their separate ways at the end of the 2014 series following the death of Danny Pink in *Dark Water/Death in Heaven* [2014 – see Volume 79], Jenna Coleman had enjoyed working alongside Peter Capaldi on the series so much that in discussions with the production team it had been agreed that she would remain on for a further recording in the early autumn and bow out in the Christmas Special. In Clara's timeline, the events of this Special would be six months after her goodbye to the Doctor in *Dark Water/Death in Heaven*.

Moffat delivered his script for the 2014 series Christmas Episode – referred to as *X* – in segments from late July; Draft One was dated Monday 28 July and opened with Clara emerging to investigate the strange noise on the 'conveniently spacious' roof. The intruder was 'Santa Claus, exactly as he should be. All in red, with white trim. Perfect! And two elves. Their names are Ian and the Wolf. Green uniforms, pointy hats, the whole thing.' Moffat decided that there was an untold backstory about the two elves' names. The Wolf loved his really cool name, while Ian was rather resentful of the mundanity of his! Santa originally emphasised to the elves that they were supposed to be a *stealth* operation, and when Clara said he was "Father Christmas", the figure agreed "if you want to be *formal*" and suggested she called him "Santa [...] Or Daddy Crimbo." "Give up, it's never going to fly," remarked the Wolf.



Left: Do you believe in Father Christmas, Clara?



Connections: A very shiny nose

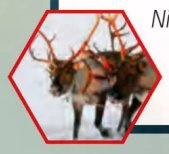
- Rudolph the Red-Nosed Reindeer first came to prominence in a booklet written by Robert L May and published by the Montgomery Ward department store in 1939. He was immortalised in a 1949 song which was a Number 1 hit for Gene Aurty.

Polar base

After the opening titles, the control centre of the polar base was described as 'a mix of *Alien* and *The Thing*. As far in tone from the Santa opening as it is possible to get. We're in clinical horror land.' Ashley Carter was introduced as 'commander of the base. Beautiful, mid-thirties. Unflappable, imposing, verging on cold.' Of her crew, Bellows was 'a women in her sixties, carved out of solid granite. Wiry, sardonic, somehow presidential.' Professor Albert was 'sweaty, corpulent, faintly toad-like' while Shona was 'plump, pudding-faced, looks almost comically inappropriate for this sort of adventure'. The earworm for Shona was intended to be 'the cheesiest most upbeat Christmas song we can get the rights to' and the draft finished as Clara saw the sheeted figures starting to sit up.

Connections: Dash away all

- Santa name-checks two other reindeer, Donner and Blitzen, as named in the 1823 poem *A Visit from St Nicholas*, attributed to Clement Clarke Moore.



The story continued in Draft One_b, dated Tuesday 5 August, by which time the earworm was now *Santa Claus is Coming to Town*, a festive song written by John Frederick Coots and Haven Gillespie in 1934 which had been recorded by many artistes including Bing Crosby and Frank Sinatra. The Kantrofarri – or dream crabs – were described: 'Their heads are bulbous, fleshy masses, roughly spherical. Sprouting from the flesh there are segmented tendrils – like crab claws – reaching back round out of sight. When we see them from behind, the tendrils all bunch together, like this is a creature wrapped round a human head. The face: no eyes, no ears, no nose – just a lipless mouth, right in the centre. An inverted smile, like the mouth of a shark.' As the infirmary figures advanced, the Doctor told Clara to erase them from her active memory: "Don't you have an erase function?" When Clara replied that she didn't, the Time Lord remarked, "Human brains – was somebody having a joke?"

Below: Shona takes notes.





To shock Clara, the Doctor said, "Danny Pink was a self-righteous moron and that's what killed him."

As the dream crabs descended from the infirmary ceiling, the stage directions noted: 'They're like giant spiders descending on rapidly spun webs – but then we see they resemble the heads of the Sleepers. As if that fleshy mass were unwrapped from around their heads, and now flapping free in search of a new victim to engulf.' When the toys appeared prior to Santa's entrance to the base, these included jack-in-the-boxes as well. Surveying the scene in the infirmary upon his arrival,'the script indicated that 'Santa Claus goes Gary Cooper' – a reference to the star of many Western movies such as *High Noon* – as Santa remarked that he didn't want trouble at the North Pole.

When Clara asked the Doctor what the hell was going on, he replied that it was obvious and asked again if she believed in Santa Claus. After Ashley asked the



newcomer why he was dressed as Santa, he admitted that they had "slightly blown the undercover thing this time round", and Ian helpfully suggested as a cover story that they were having a Christmas party and Santa was their "Secret Santa" ... to which Santa pointed out that this wasn't remotely secret. When Shona questioned Santa's authenticity, he commented that she had received a My Little Pony – a toy franchise launched by Hasbro in 1983 – at the age of 23. Santa's addressing of Clara as "Miss Oswald" prompted Ian to remark, "Santa's going badass!", and this draft ended as the Doctor was presented with the Kantrofarri in the sample jar.

By now, Steven Moffat was also busy on promotional duties for the 2014 series début with the previews in Cardiff and London on Thursday 7 August. However, while the *Doctor Who* World Tour departed on its early stages, Moffat remained in the UK working on the Christmas script. As such, the adventure continued on Monday 11 August in Draft One_c. When Santa offered mince pies from the elves, Clara asked for a hot one; Clara was more engaged throughout the whole sequence, asking the Doctor if not everything they could see was real. The elves then returned – having admitted that they couldn't make mince pies – to say that they had told Santa the crew wanted tangerines instead, to make use of their surplus. Explaining why he had angered Clara with his remark about Danny, the Doctor admitted that had checked and discovered that Danny was still dead.

A bad dream

After Santa admitted that he had a second sledge, Ian added: "Yeah, the B team must be catching it tonight." "No rest breaks, leave the cookies on the plate..." continued the Wolf. As Shona tried to reason with Santa, she realised the Doctor was looking at her and so she told him that she didn't like it. "I'm not sure I'm looking at anyone at all," replied the Time Lord. Shona then asked the elves if their ears were real; Ian said this was racist, and the Wolf explained that his were plastic... but then was amazed to discover that Ian's *were* real. This draft concluded with Clara waking up to see Danny dressed as Santa and explaining that she was having a bad dream... while the Doctor in the lab was by her side asking if she could hear him.

Moffat rejoined Peter Capaldi and Jenna Coleman for the World Tour in New York on Thursday 14 August; during the tour, Capaldi was telling Coleman that it would be fun for her to stay on beyond the Christmas Special

Left: The polar base's crew in a dream-like state.

Connections: Fruity gift



- Santa's apparently unwelcome gift of tangerines (or other golden fruit) and walnuts mirrored donations of fruit to the poor by the fourth-century St Nicholas and the French nuns inspired by him in the twelfth century.

and do the whole of the 2015 series. An initial Draft One_d was issued on Friday 15 August. In this, Clara commented to Danny that she needed to see him walk in his shoes as he said there was another surprise for her, apparently out in the car. In the house, Clara would find herself inside a corridor of blackboards just like those in the TARDIS. When Ashley said that she didn't like the way the Doctor was talking, he replied, "Neither do I. If I do it again, give me hell – that's an order."

After Santa told the crew to have a little faith, he added to Ashley: "It wouldn't be the first night I've got you through – would it, Ashley?" In the dream, when the Doctor told Clara that she had been dreaming only a few minutes, she asked how long she could stay dreaming: "A whole lifetime?" When Danny said that he felt real, the Doctor replied, "You're a subroutine. A track on an album. A collection of memories playing in Clara's mind. Her dying mind." To leave the dream, the Doctor told Clara to picture where she really was and then swim to the surface. When the Doctor and Clara recovered in the lab, Ashley got them some water; the dream crabs had flipped onto their backs, apparently dead. "Ever eaten a steak that bit back?" asked the Doctor. "They have."

In the next scene as Shona helped put the dormant crabs into a specimen jar she described them as "cat sick with legs". When Bellows wondered how to neutralise them, the Doctor suggested, "Stick them in the freezer." The second page of the manual that Clara asked the crew to check was page 76, and it was here that the draft ended.

By now, a director for the Special had been arranged in the form of Paul Wilmshurst, who had overseen *Kill the Moon* [2014 – see Volume 78] and *Mummy on the Orient Express* [2014 – see Volume 78] during May/June and was then finishing

Below: A snowy Christmas at Polar Base.





Left:
A victim of the Kantrofarri.

editing on *Mummy on the Orient Express*. Keen to take on the assignment, which was to be recorded during September and October, the director cancelled a family holiday to ensure he was free. At this early stage, Wilmshurst hoped that the budget would be sufficient to travel to Iceland to record shots of the genuine glaciers that could be used to establish the polar base. The director saw the script as very similar to the 2010 science-fiction film *Inception* in which the protagonist found himself in a series of different levels of subconscious reality, the dream status of which would be indicated by a personal totem; Wilmshurst saw the tangerine at the very end of the story as the final proof that Santa was real.

Jenna's exit

While the script was still being completed, on Sunday 17 August the *Sunday Mirror* ran a story by Simon Boyle under the title: *Doctor Who's Jenna-Louise Coleman quits role as Time Lord's assistant and will leave at Christmas*. A 'source' indicated: "The conversations about Jenna's exit have started, and a plan is in place which is being ironed out [...] It was very much a mutual decision. It's important to keep the series moving and fast-paced, and the time is just starting to feel right and the feeling is that it could be a perfect Christmas storyline." The BBC refused to comment on Coleman's departure.

Although Moffat travelled to both Mexico City and Rio de Janiero for the World Tour on Sunday 17 and Monday 18, Monday 18 August saw the completion of the script as an extended Draft One_d. When Santa and the elves confirmed that the crew was in a dream, Ian said, "Don't make us text the tooth fairy." "She's hot though," noted the Wolf. "Is she a she?" asked Ian. "Does it matter?" replied the Wolf. When Santa complimented Ashley on her scientist-style query of what she was experiencing, the Doctor remarked: "You should never have given her that microscope." "No," replied Santa, "clearly it's *exactly* what I should have given her."

As the Doctor marched off to the TARDIS, Clara asked him where he was going. "Mozart's house in Vienna," he replied, "I'm in the middle of a billiards game. I've regenerated twice since we started but I've got high hopes for this arm length." When the sleepers tried to emerge from the screens, Albert grabbed a rifle, but the Doctor called: "No, you idiot, you'd be killing *yourself*!" He hurled Albert outside into the snow as he grabbed a fire extinguisher to use on two advancing Sleepers. Clara helped Ashley and Bellows rescue Shona from being grabbed by her own Sleeper. Outside the base, the Doctor said they needed to remember where they fell asleep in the real



Connections: Axos calling Earth

- The Doctor's demands that Clara solve mathematical problems to distract her from the Sleepers mirror the way in which he helped Jo Grant prevent Axos' mental assault on her in *The Claws of Axos* [1971 – see Volume 16].



'DIRECTOR PAUL WILMSHURST SAW THE TANGERINE AT THE VERY END OF THE STORY AS THE FINAL PROOF THAT SANTA WAS REAL.'

world. When Santa appeared and told them to get in the sleigh, the crew was reluctant at first as the Sleepers came to a halt. When Ashley asked what they should do, the Doctor replied: "Who believes in Santa Claus?" They all piled in, and Santa remarked: "You want to ride up front, don't you?" "And how would you know that?" asked the Doctor. "I'm Santa!" replied the driver. Aboard the sleigh above London, as Shona and Ashley recalled who they were, Shona wondered if Albert was not even a professor... and realised that Albert had vanished. Albert woke in a gents' loo to discover that he was a toilet attendant. As the dream crab turned to dust, a man emerged from a cubicle and tossed a coin in Albert's dish. Bellows woke in 'a Victorian house, in the 1890s [...] dressed as a Victorian gentle lady'; her daughter was 'also in Victorian garb'.

Santa's sled

Shona's itinerary included *Alien, The Thing from Another World, Miracle on 34th Street* and a marathon of the HBO fantasy drama series *Game of Thrones*, which had been running since 2011, as well as a crossed-out 'Drinks with Gail and Spencer'. Originally, Moffat also considered adding 'That Scary Thing With Carey Mulligan In It' – ie the episode *Blink* [2007 – see Volume 56] – but this was jettisoned as being too self-referential.

As the last one on Santa's sled, Clara remarked: "I know why I don't want to wake up. You know too, don't you?" "I know everything you do. I'm Santa," replied the figure beside her. "He doesn't know, though, does he?" asked a weeping Clara as Santa put his arm around her and said, "No. He doesn't."

In the closing scenes in which the elderly Clara pulled a cracker with the Doctor, the stage directions noted: 'Discreetly, the Doctor helps her. (Just as she helped him in *The Time of the Doctor* [2013 – see Volume 75])'. After the Doctor and Clara pulled their cracker, the next scene had the Doctor unlocking the TARDIS in the snow and looking back at the house where Clara – the '27 year old version' – waved from the window. The Doctor made a 'call me' sign with his hand, entered his ship and departed... watched by Old Clara. Later, Clara was sleeping in her bed, smiling faintly. In her dream she was climbing 'the spiral staircase from *The Snowmen* [2012 – see Volume 72]' and was her younger self 'dressed as Oswin from *Asylum of the Daleks* [2012 – see Volume 70]'. Excited, she climbed onwards, and as she passed a pillar became 'the Barmaid version from *The Snowmen*', then 'The Governess version from *The Snowmen*' and finally 'modern Clara'. Excited, she looked around: 'This is the best dream!' Then the TARDIS whizzed past, spinning out to the stars...



Left: Fiona Bellows – scientist and professor.

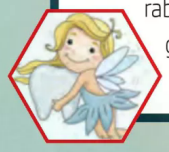
Connections: The lying game



- Referring to the events of *Death in Heaven* [2014 – see Volume 79], Clara had assumed she would never see the Doctor again, and he goads her about Danny Pink's death. The pair admit to each other their lies regarding Danny's sacrifice in *Death in Heaven* and the Doctor having found his home world of Gallifrey.

Connections: Happy Easter

- The Doctor refers to the European folklore figure of the Tooth Fairy (which replaces a baby tooth placed beneath a child's pillow with a gift) and the similar depiction of Easter in the form of a hare or rabbit who rewarded good children at the spring festival.



'On Clara's face, smiling as she watches it go. Freeze frame on this. Fade to black.'

Draft Two of what was now entitled simply *Christmas* was issued on Monday 1 September. This now specified that Clara woke in her own house ('Clara's House'). Some of the dialogue as the elves bickered was changed and Santa no longer discussed his "stealth operation". Clara's speculation that the people on her roof were aliens, clones or androids was omitted, and she declared that she had grown out of fairy tales. The Doctor's remarks on the brain erase function were deleted, and his shock remark about Danny was now about him flirting with other women, causing Clara to angrily tell him that her boyfriend was dead. Clara now remained more detached from the subsequent sequence, and Ian and Santa no longer tried to explain their undercover presence. Santa's remark about Shona getting a My Little Pony at the age of 23 was also dropped, and the dialogue about Danny now saw the Doctor commenting that Clara never said the teacher was dead. Shona's discussion about the elves' ears was deleted, and the dialogue as Danny urged Clara to come downstairs was revised. The dialogue more closely resembled the finished programme, with the Doctor's self-admonishing dropped and Santa's barbed comment on faith to Ashley removed. The dream dialogue with the Doctor and Danny in the dream was revised and the steak analogy removed along with the Doctor's freezing suggestion. Clara's second

Below: Clara and the Doctor are reunited for Christmas.





Left: Santa consults his 'naughty and nice' list.

choice of page was now 24. The tooth fairy dialogue and the Doctor's speech as he returned to the TARDIS were omitted. Professor Albert was now killed by his own Sleeper pulling him through the screen, and the group quickly scrambled aboard Santa's sled to make their escape. Clara's dialogue with Santa before she awoke was changed, and as Old Clara talked to the Doctor she now explained about how she had travelled, taught in every country in Europe and learnt to fly. Later on Monday 1 September, a few minor dialogue changes – mainly about Danny's death in *Death in Heaven* – were made and the script issued as the readthrough draft.

"Doctor Who *and* Santa Claus in one programme. Pretty amazing," commented Peter Capaldi on *Doctor Who Extra*. The readthrough for the episode took place at the London Welsh Centre on Gray's Inn Road in Central London from 3.15pm on Wednesday 3 September. Since finishing recording on the 2014 series with *In the Forest of the Night* [2014 – see Volume 79] – at the start of August – Peter Capaldi and Jenna Coleman had both been a key element of the publicity build-up for the new series of *Doctor Who* which took in Cardiff, London, Seoul, Sydney, New York, Mexico City and Rio de Janiero between Thursday 7 and Monday 18 August, since when they had been busy with further UK appearances prior to the series' launch on Saturday 23; during this time, Jenna Coleman had continued to evade answering any questions about when Clara Oswald would cease to travel with the Doctor. On Tuesday 2 September, the two stars had been present at the *GQ* Men of the Year Awards at the Royal Opera House in London where Jenna Coleman had presented an award to Peter Capaldi.

Nick Frost

Returning for a final appearance as Danny Pink was Samuel Anderson, who had also been involved with the early stages of the World Tour. The main guest star for the episode playing Santa Claus was the appropriately named Nick Frost, an actor/writer who had established himself in comedy films such as *Shaun of the Dead* and *Hot Fuzz*, as well as the television comedy series *Spaced, Hyperdrive* and *Mr Sloane*. Frost's casting was suggested by Andy Pryor and seen as ideal. Frost very much enjoyed *Doctor Who*, having watched the Tom Baker to Sylvester McCoy eras in his youth and returned to the show during David Tennant's tenure. "It was just offered to me which was fantastic," Frost told the BBC Media Centre. "I was in the pub on a Friday afternoon. It was about five o'clock and I had about two percent battery left on my phone. My agent phoned me and all I heard was, 'They're going to offer you a part as the guest lead in the Christmas Special on *Doctor...*' I thought *Doctor* what? *Doctor Kildare*? So then I had to wait until I got home to get the message and I was thrilled." In his performance as Santa, Frost recognised what the script required and used an East London accent,

Connections: Transcendental



Just like the Doctor's own TARDIS, Santa's sleigh can hold so many presents because it is "bigger on the inside", a term used to describe the interior of the TARDIS on many occasions.



Above: Professor Albert gobbles down a turkey leg.

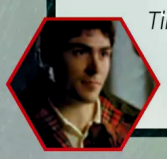
playing the part with hints of anger to give the normally whimsical character a more dangerous edge than expected.

Playing Ian the elf was Dan Starkey; this was his third consecutive Christmas episode of *Doctor Who*, having played Strax in *The Snowmen* and Sontarans in *The Time of the Doctor*. Normally hidden under prosthetics for his recurring role as Strax, Starkey was delighted to play a part in which his face would be visible on screen. The BBC team saw his casting as ideal, knowing of his excellent comic timing. Ian's colleague, the Wolf, was played by Nathan McMullen, who had appeared regularly in the E4 superhero comedy *Misfits*.

Of the polar crew, Shona was played by Faye Marsay, who had appeared in the BBC One drama *The White Queen* and ITV's *The Bletchley Circle*, while Natalie Gumede – cast as Ashley – had appeared regularly in the BBC Three sitcom *Ideal* and featured as Kirsty Soames in *Coronation Street* from 2011 to 2013. The part of Bellows was taken by Irish-born Scots actress Maureen Beattie whose extensive television career included appearances in *Maggie, Casualty, All Night Long, Bramwell* and *Wing and a Prayer*.

Professor Albert was played by Michael Troughton, the son of Patrick Troughton who had played the second incarnation of the Doctor between 1966 and 1969. As an actor, he had appeared regularly in series such as *Backs to the Land, Minder* and *The New Statesman* before taking a break from performing and working as a teacher as well as caring for his wife who had developed MS. Michael Troughton had

Connections: Mr Oswald



- In her dream, Clara expects that her visitor was her father, Dave, previously seen in *The Rings of Akhaten* [2013 - see Volume 73] and *The Time of the Doctor* [2013 - see Volume 75].

returned to acting in 2013 and had been considered for roles in previous episodes of *Doctor Who*, although Steven Moffat had always wanted him to have precisely the right role. Peter Capaldi – who had been a regular *Doctor Who* viewer in the 1960s – was particularly pleased to work with Troughton and to hear all about his visits to the recordings of stories such as *The Evil of the Daleks* [1967 – see Volume 10] and *The Web of Fear* [1968 – see Volume 11].

But there was one more change to the script to come... and one that Steven Moffat had been hoping for because he felt there was still more of Clara's story to tell. Once again, Jenna Coleman gave in to temptation to stay on as Clara. "She came to the readthrough and did the 'write out' version – and again changed her mind. But the truth is I never wanted her to go," explained the executive producer in *Doctor Who Magazine*. "I'd already written the alternative version where she stayed, and I preferred that version."

Old Clara

The shooting script for *Christmas* was issued on Thursday 4 September. The descriptions of the base crew had now been altered to fit the cast. However, the end of the episode had been heavily revised, with the Old Clara sequence now being another nested dream, and the Doctor ultimately departing with the 27-year-old Clara at the tale's conclusion. Minor pink amendments were also issued later the same day, adding the turkey leg that Albert was eating and making minor dialogue revisions, as well as the reinstatement of the Doctor using a fire extinguisher against the Sleepers. The Doctor no longer explained that the crabs were "a-temporal", meaning that the dreamers could be from any moment in history. The Victorian house where Bellows woke was now simply 'on Christmas Day' with no reference to the 1890s, and the last item on Shona's list was now 'Forgive Dave?' which she ticked.

Blue amendments to the script were circulated on Friday 5; the main change was that the earworm used by Shona was now Slade's *Merry Xmas Everybody*. Written by Noddy Holder and Jim Lea, this had been a Number 1 Christmas hit when released in December 1973 and had previously featured in episodes such as *The Christmas Invasion* [2005 – see Volume 51], *The Runaway Bride* [2006 – see Volume 54], *Turn Left* [2008 – see Volume 59] and *The Power of Three* [2012 – see Volume 71]. This replaced the preferred *Santa Claus Is Coming to Town*, which had proved to be too expensive to clear.

Green amendments to *Christmas* were made on Monday 8 September; these covered the Doctor's reluctance to join hands in the base, the Doctor placing a party hat on the head of Old Clara and his comments that he couldn't see her looking older... as she became young again. ■



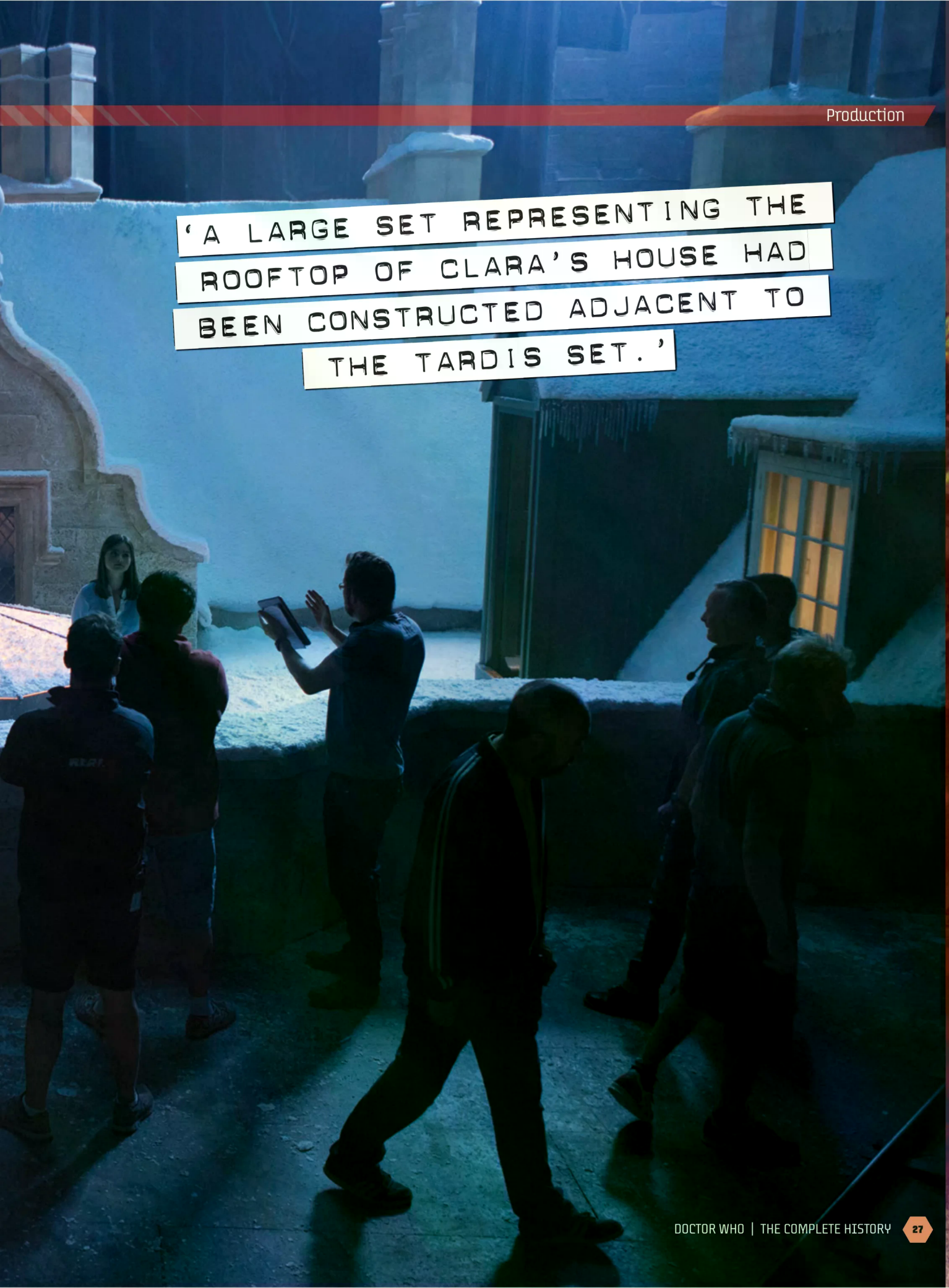
Below: A gracefully grey Clara.



Production

One key factor that determined the production schedule was the fact that Millennium FX needed more lead time to create the physical dream crab props; as such, any sequences with these would not be recorded in the first week of the block. Similarly, Nick Frost needed to be released for a week in the middle of the shoot for work on the movie *Unfinished Business* in the USA.

Recording on Monday 8 September 2014, the first day of the Christmas Special block, was scheduled for 7.30am to 7pm, the standard time for the production schedule. Recording focused on the scenes with the base crew in the control centre – built in Studio 3 at Roath Lock – as Shona was guided towards the infirmary. The set and lighting for the base was heavily influenced by the films *Alien* and *The Thing*. In approach, director Paul Wilmshurst was

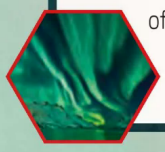


'A LARGE SET REPRESENTING THE ROOFTOP OF CLARA'S HOUSE HAD BEEN CONSTRUCTED ADJACENT TO THE TARDIS SET.'



Connections: Aurora

- The natural light display of disturbances to the arctic magnetosphere by solar winds – referred to as the 'Northern Lights' – is turned on by Santa, who also has his workshop built around the North Pole (the point on the Earth's surface where the planet's axis of rotation meets the surface) which he owns.



aware that while drawing upon the style of adult science-fiction horrors such as *Alien*, he needed to present these in a family-friendly manner that would be acceptable on Christmas Day.

Although Ashley Carter was the only character to have a full name in the script, the crew's costumes would identify them as Fiona Bellows, Shona McCullough and Albert Smithe. While Peter Capaldi was not required, Jenna Coleman arrived from London for a costume fitting and then from 10.30am took part in a photoshoot for the images showing Clara's full and long life as seen at the end of the programme. Following lunch, she conducted an interview with the BBC Interactive team from 1.30pm and then departed for an afternoon's dubbing work at Cranc from 3pm. Elena Duffy also doubled as Clara during the day's work.

Day 2 found the team out on location at Vaendre Hall, a large house in the St Mellons area of Cardiff built in the late nineteenth century for the family of a Cardiff ship owner and coal merchant. This appeared as Clara's house for the dream sequence in which Danny attempted to get Clara to come downstairs... only for her to be confronted by a corridor of TARDIS-style blackboards; this last sequence used a contra-zoom lens for shots of Clara with the background apparently moving behind her. Different lenses and colour palettes were used for the scenes in the house to emphasise the fact that these *were* a dream being experienced by Clara, whereas the status of the scenes at the polar base would be lit in a more ambiguous, realistic manner.

Only Jenna Coleman and Samuel Anderson were required for work on the second day; Peter Capaldi undertook dubbing work at Cranc that morning and also recorded voiceovers for the *Lego Dimensions* video game before chatting to the BBC Interactive team from 1pm. Nick Frost was also required for make-up and camera tests during the afternoon, with the make-up team experimenting with both a painted beard and a false beard. This was necessary because Frost was also performing further work on the US comedy film *Unfinished Business* in which he needed to maintain a beard. Normally, Frost's real beard would have been shaved off and a false beard applied to give the Santa effect, but instead after an attempt to place a false beard *over* his real beard was deemed unsuccessful, it was decided that the actor's natural brown beard would be powdered and iced to whiten it.

Peter Capaldi and Nick Frost joined Jenna Coleman and Samuel Anderson at Vaendre Hall on Wednesday 10 to complete the previous day's sequence and begin the living room scene in which the Doctor ruined Clara's dream. The living



Left:
The cast and crew on standby for the next scene.

room decor included the presents that Clara had hoped for, including a certificate from Danny saying that she could own a cat and a suitable basket in readiness. The team then moved upstairs while the living room was being redressed, and Samuel Anderson departed for dubbing work at Cranc. Up in the bedroom, Clara waking at the start of the episode was recorded, by which time the living room had been redressed as the abode of the older Clara, and Jenna Coleman recorded the material in the final dream in which the Doctor saw her in her youth; Maggie Bainton also doubled as the hand of the older Clara. Meanwhile, Faye Marsay, Dan Starkey and Nathan McMullen had costume and make-up sessions.

The unit returned to Studio 3 for recording in the control room set on Thursday 11. Becca Smith and Lolly Goodship of Millennium FX handled the application of the elvish ears to Dan Starkey and Nathan McMullen, the snapshot of Ian with the North Pole was taken, and the focus for the day was the scene in which the words from the manual told those in the base that they were dead. This sequence was then completed on Friday 12, with the *Doctor Who Extra* team present to watch the white background photoshoot for the guest cast in Studio 4. Work also began on the control room scene of Shona interrogating Santa while the Doctor reviewed Bellows' footage.

Dream crabs

After a day off, Sunday 14 saw work resume in Studio 3 on the scene started on the Friday and continued with the material of the Doctor realising that Clara was in danger. The unit then moved to the lab set in Studio 1 for the sequence of the Doctor and Clara escaping from the dream, and the start of the scene in which the crew realises that they are still dreaming. Inspired by jellyfish, crabs, octopuses and blowfish, the dream crabs were supplied and operated by Pete Hawkins and Matt MacMurray of Millennium FX. One crab was effectively a glove puppet (for close-ups such as the crab being removed from a victim's face), another was a remote-controlled animatronic creation, and a third was manoeuvred on a rod and had moving legs; there were also soft fabric versions worn by the cast. During the day, Nick



Left:
A dream crab.



Above: An aged Clara takes life at a slower pace.

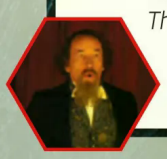
Frost also tested the 'bucking bronco'-style reindeer saddle created by the art department on which Santa would be seen outside the ice base.

Doctor Who Extra was on set on Monday 15 when the lab scenes from the previous day were completed. Jenna Coleman then departed for a fitting of the prosthetics as the older Clara, after which she spoke to *Doctor Who Extra* and undertook dubbing at Cranc. Meanwhile, the scenes with the prone Clara and Doctor were recorded on the lab set, with Elena Duffy and Gareth Weekley doubling for the series' two stars while their characters were ensnared by the dream crabs. A potential 'opulent room' for Ashley's reality was visited at the St David's Hotel in a lunchtime recce, and during the afternoon the Sleepers were rehearsed by choreographer Ailsa Berk. Recording for the day concluded in Studio 4 on the standing TARDIS set with the Doctor receiving a visit from Santa in the final scene of *Death in Heaven*. After this, Nick Frost departed for the USA to continue with work on *Unfinished Business*.

Recording on Tuesday 16 was planned for 10am to 9.30pm back at Vaendre Hall, starting with Bellows waking to find herself in a wheelchair and then continuing with the opening shot moving through Clara's home. Jenna Coleman had an early start, having prosthetics transform her into 'Old Clara' applied by Neill Gorton, Hyewon Ahn and Becca Smith of Millennium; Peter Capaldi spent the later part of the morning at Cranc performing ADR before

Connections: Humbig

▸ Ashley's comment, "God bless us, everyone," quotes the hopeful character of Tiny Tim in Charles Dickens' 1843 novella *A Christmas Carol*. Dickens gave a reading from the story in *The Unquiet Dead* [2005 - see Volume 48].



joining the unit. The scene of the Doctor and Clara catching up over a cracker was completed, with Elena Duffy standing in as the young Clara. The team then moved upstairs where Maggie Bainton doubled as the older Clara who has fallen victim to the dream crab until she was released by the Doctor. Photographs of the elderly Clara were also taken during the afternoon, and the evening's work concluded with the TARDIS arriving as seen from Clara's bedroom.

Twitching animatronics

Wednesday 17 was the final day at Vaendre Hall with work scheduled for 12.30pm to midnight. Samuel Anderson concluded his work on *Doctor Who* by recording the living room scene in which Danny urged Clara to escape from the dream. Following this, the concluding sequence in which the Doctor rescued the young Clara from the dream crab in her bedroom was recorded, with Elena Duffy again doubling Jenna Coleman in shots with the alien on Clara's face. The departure of the TARDIS and the Doctor's arrival at the house were then completed.

Back at Roath Lock on Thursday 18, recording was scheduled from 11am to 10.30pm, and required only Faye Marsay and Natalie Gumede. Work started with the material of Shona approaching the infirmary along the corridor, which had been constructed in Studio 1. A demonstration of the reindeer rig created by the art department was conducted in the day, during which Shona waking in her flat was recorded in a standing set on the lot for the BBC Cymru/S4C drama *Pobol y Cwm* and Ashley was seen waking in an opulent bedroom constructed in Studio 2. For this last scene, Natalie Gumede believed that the hand puppet dream crab only was being used as a reference point for the CGI work; as such, when one take employed the animatronic prop which twitched unexpectedly, the actress leapt from the bed in shock!

Nick Frost and the other guest cast members were announced by BBC on Friday 19 September. "I'm so thrilled to have been asked to guest in the *Doctor Who* Christmas Special, I'm such a fan of the show," said Frost. "The readthrough was very difficult for me; I wanted to keep stuffing my fingers into my ears and scream, 'No spoilers!' Every day on set I've had to silence my internal fan-boy squeals!"

Following a long weekend, recording on Monday 22 September at Roath Lock was planned for 9.30am to 9pm. Camera crews from *Doctor Who Extra* and BBC America were both present, the latter to interview Peter Capaldi and Jenna Coleman while the former also recorded birthday messages



Left: Clara has a cracking Christmas.



Connections: Banter

- In Clara's dream, the Doctor and Danny react to each other as they did in *The Caretaker* [2014 - see Volume 78], the Doctor referring to the maths teacher as "PE" and Danny responding to the Time Lord as "Sir".

Connections: Spooky song

Santa's rhetorical question asking, "Who you gonna call?" in a strange situation cites the tagline and theme tune lyric for the 1984 supernatural comedy *Ghostbusters*. Rose had also referenced this in *Army of Ghosts/ Doomsday* [2006 – see Volume 53].

from Capaldi to celebrate the 40th anniversary of *Pobol y Cwm* the following month. The main unit started work in Studio 3 on the ice plain set representing the snow station exterior, dressed in fake snow by Bells and Two Tones; the size of the set was increased on screen by aiming the camera in different directions, and moving key landmarks such as the satellite dish and the snowcat to aid the illusion. The Sleepers choreographed by Ailsa Berk were fitted with the dream crab masks, of which a dozen were applied by the Millennium team of Matt MacMurray, Becca Smith, Bethan Hollington and Lenny Sant. Also during the day, a second camera directed by editor Adam Trotman recorded inserts of the Sleepers on the infirmary set in Studio 1; this included the images that would appear on the monitor screens and Bellows and Ashley tending to the victims.

Recording on Tuesday 23 was scheduled to run from 9am to 8.30pm in the control room set in Studio 3, covering the action sequence as the Sleepers came through the screens and Albert met his fate; the stunt element was supervised by Jo McLaren. The screens on the set began as real practical monitors but were replaced with Lycra, behind which the performers playing the Sleepers were placed and able to push through the thin, elastic covering. Over lunchtime, Real SFX demonstrated the gimble mechanism for Santa's flying sleigh. The design of the sleigh prop itself drew inspiration from the classic Rolls-Royce Silver Ghost vehicle of the early twentieth century and also from the title vehicle from the 1968 movie *Chitty Chitty Bang Bang*.

Peter Capaldi spent the first part of Wednesday 24 undertaking ADR while recording began at 8am on the infirmary set (a redress of the lab set) with Shona completing her perilous journey to the strains of Slade... for which Faye Marsay had choreographed her own dance moves. When the show's star arrived, the sequence continued with the arrival of the Doctor and Clara to meet the team up to 7.30pm, and during the afternoon the *Extra* crew spoke to Natalie Gumede, Maureen Beattie and Michael Troughton.

Thursday 25 continued work in the infirmary with the Doctor and Clara's arrival. The cast then had make-up crab bites added before recording the travellers and the base crew battling their way through the infirmary to the corridor in an action scene supervised by stunt co-ordinator Andy Merchant. During the day, Peter Capaldi and Jenna Coleman



Right: Another stressful Christmas for the Doctor.



posed for visual effects photos required on the episode and a meeting was held to discuss the sleigh harness to be used on the flying reindeer sequence.

Santa's entrance

With Nick Frost back from the USA, work on Friday 26 September took place at the familiar setting of RAF St Athan – last used in July for *Dark Water/Death in Heaven*. This was where the larger ice plain set had been constructed for the Doctor's abortive return to the TARDIS and the heroic arrival of Santa. Both Elena Duffy and Camilla Baker doubled for Clara while she was a victim of the dream crabs, and during the day Nick Frost spoke to the *Doctor Who Extra* team as well as recording his off-screen dialogue for the end of *Dark Water/Death in Heaven*.

Following the weekend, Santa's explosive and timely entrance to the infirmary was recorded in Studio 1 on Monday 29 September; *Doctor Who Magazine* was also present on set in the form of Ben Cook, while another visitor was comedian Michael McIntyre. While Danny Hargreaves and Real SFX carefully supervised the explosions, Crispin Layfield acted as stunt co-ordinator in the scene where Belinda McGinley and Matt Crook played stunt Sleepers. The jack-in-the-boxes scripted during Santa's entrance had been dropped as too costly to achieve while the Slinkies were to be realised using CGI; the main physical element retained were the toy robots... but even then these proved to be difficult to guide and time-consuming to record.

The scenes of Santa's sleigh slicing through the night sky – courtesy of greenscreen – were scheduled for recording in Studio 2 on Tuesday 30. Andy Merchant acted as stunt co-ordinator for the day, keeping a careful eye on the safety harness of the reindeer rig and the gimbaled sleigh itself. The wind machines creating the

Above: Not-so-sweet dreams.



"TO SEE PETER [CAPALDI] ABSOLUTELY RELISHING THE JOY OF A SLEIGH RIDE. LIKE A CHILD! I LOVE THAT."





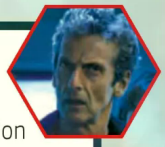




illusion of flight kept blowing the frost make-up off Nick Frost's beard, and the noise they caused meant that the scene had to be redubbed in ADR. "To see Peter [Capaldi] absolutely relishing the joy of the sleigh ride. Like a child! I love that," Paul Wilmshurst told *Doctor Who Magazine*. Also present for the day's work was Billy Hanshaw, who had devised the series' title sequence, and BBC Cymru head of operations Gareth Knowles who had assisted with the mocked-up news reports from *In the Forest of the Night*. During the day, Faye Marsay, Dan Starkey and Nathan McMullen also found time to speak to *Doctor Who Extra* who covered the greenscreen shoot.

Work on the lab set

Two units were at work at Roath Lock on Wednesday 1 October. The main unit started work on the lab set with the Doctor deducing that the crew members were dying, after which Peter Capaldi departed for ADR work at Cranc and Nick Frost joined the second unit. The main team then continued work on the lab set with Clara being attacked. Meanwhile, the



Connections: Get off!

- Since his regeneration in *Deep Breath* [2014 - see Volume 76], the Doctor dislikes being tactile such as holding hands or being hugged by Clara.



Above: Clara has an unexpected festive visitor.

second unit worked through to 6.10pm on inserts with the Doctor and Clara on the control room set in Studio 3, shots of the crew looking at the base manuals (recorded with hand doubles), inserts of sleepers pushing their way through the fake nylon screens, pick-up shots on the ice plain outside the base (with Gareth Weekley, Elena Duffy and Camilla Baker doubling as the Doctor and Clara). During the afternoon, Nick Frost fielded questions from international journalists over the phone and also recorded the insert of Santa 'riding' on Rudolph, supervised by Andy Merchant. This day concluded work for Natalie Gumede, Maureen Beattie and Michael Troughton, while visitors to the set included Carole Ann Ford who had played the Doctor's granddaughter Susan when the series began in 1963.

Over a long period of time, a large set representing the rooftop of Clara's house had been constructed adjacent to the TARDIS set in Studio 4 and was used for recording on Thursday 2 October... with the crew also donning festive knitwear at lunchtime for the unit photograph. Peter Capaldi spent the first part of the morning at Cranc while Clara's discovery of the crashed sleigh was recorded. Also present in addition to the *Doctor Who Extra* team was a unit from S4C's youth magazine show *Tag*, whose presenter Owain Williams was making a behind-the-scenes feature on the Special. Although this concluded work for Dan Starkey, Nathan McMullen and Nick Frost, the North Pole trio were needed the following day for publicity on the Special.

'That's a wrap'

Two units recorded on the final day of the Special – Day 20 – on Friday 3 October. The scene of the Doctor and Clara aboard the TARDIS again was recorded first, after which Peter Capaldi departed for a photoshoot while Jenna Coleman completed some shots of Clara alone with the dream crab in the lab before joining him, and then heading to Cranc for ADR work that afternoon. Meanwhile

in Studio 2, Peter Capaldi recorded the shots of the Doctor waking alongside the TARDIS on the alien planet. Meanwhile, the second unit had recorded inserts of the dream crabs twitching in the lab, dropping from the roof of the infirmary, pulsing in the ice caves (with doubles for the base crew) and also shots of the sleepers trying to emerge from the screens. Work was completed for the year ahead of schedule at 5.52pm, with Paul Wilmshurst tweeting 'And that's a wrap on the *Doctor Who* Xmas Special. Been a lovely experience – fab crew, fab cast, fab script, fab sets. Thanks everyone!' Meanwhile, a photoshoot had been held on the rooftop set, Peter Capaldi had recorded material with *Doctor Who Extra*, and *Radio Times* had staged a special photoshoot on the TARDIS set with the Doctor, Clara and Santa. Nick Frost, Dan Starkey and Nathan McMullen also performed round table interviews with journalists from publications such as *Total TV Guide, Sun TV Magazine, SFX, Daily Mirror, TV Times, What's on TV, Radio Times, Sci-Fi Now* and *Sunday Express Magazine* and websites such as Digital Spy, Cultbox and Den of Geek. A wrap party for the cast and crew was then held that evening.

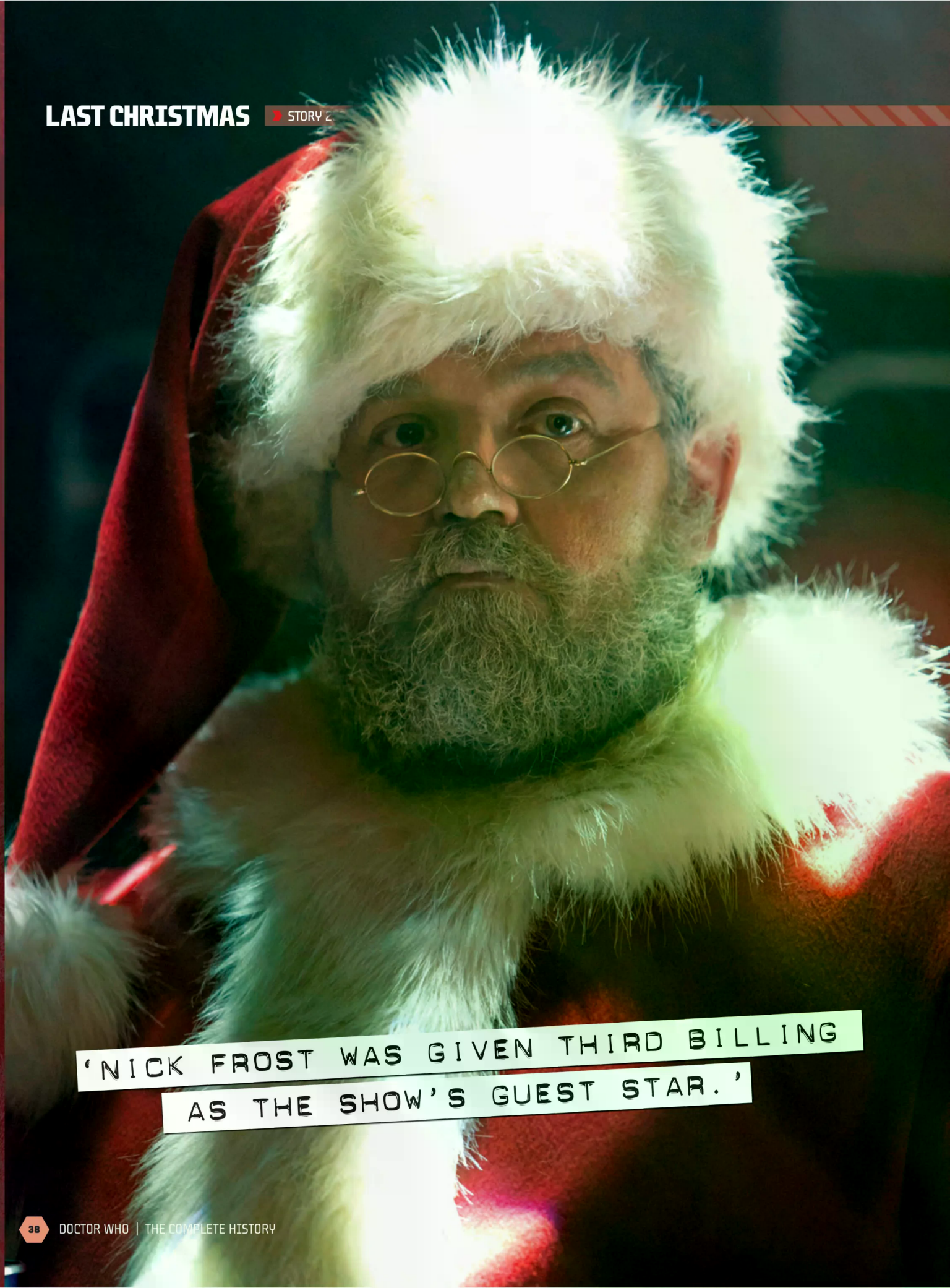
But even although recording had completed on the 2014 episodes, the 2015 adventures lay ahead. "We finished filming on the Saturday and started planning the new series on the Monday," commented executive producer Brian Minchin at the event *Doctor Who: Anatomy of a Hit* on Tuesday 11 November. ■



Left: Aging Clara.

PRODUCTION

Mon 8 Sep 14 BBC Roath Lock Studios: Studio 3 (Polar Base/Control Centre)
Tue 9 Sep 14 Vaendre Hall, Vaendre Close, St Mellons, Cardiff (Clara's Bedroom/ Landing/Bottom of Stairs)
Wed 10 Sep 14 Vaendre Hall (Clara's Bedroom/Stairs/Bottom of Stairs; Clara's House – Living Room/Bedroom)
Thu 11 Sep 14 BBC Roath Lock Studios: Studio 3 (Polar Base/Control Centre)
Fri 12 Sep 14 BBC Roath Lock Studios: Studio 3 (Polar Base/Control Centre)
Sun 14 Sep 14 BBC Roath Lock Studios: Studio 3 (Polar Base/Control Centre); Studio 1 (Lab)
Mon 15 Sep 14 BBC Roath Lock Studios: Studio 1 (Lab); Studio 4 (TARDIS (Snow))
Tue 16 Sep 14 Vaendre Hall (House; Clara's House – Living Room/ Stairs; Clara's Living Room; Clara's Bedroom)
Wed 17 Sep 14 Vaendre Hall (Clara's House – Living Room/Front Door; Clara's Bedroom; Clara's House/ Ext TARDIS)
Thu 18 Sep 14 BBC Roath Lock Studios: Studio 1 (Polar Base/Corridor (To Infirmary)); Pobol Y Cwm Lot (Shona's Flat); Studio 2 (Opulent Bedroom)
Mon 22 Sep 14 BBC Roath Lock Studios: Studio 3 (Ice Plain (Outside Snow Station)) (Polar Ice Cap); Studio 1 (The Infirmary)
Tue 23 Sep 14 BBC Roath Lock Studios: Studio 3 (Polar Base/Control Room)
Wed 24 Sep14 BBC Roath Lock Studios: Studio 1 (The Infirmary)
Thu 25 Sep 14 BBC Roath Lock Studios: Studio 1 (The Infirmary; Corridor Outside Infirmary)
Fri 26 Sep 14 RAF St Athan, Picketston Site, St Athan (Ice Plain (Snow)) Lab – Window (Snow))
Mon 29 Sep 14 BBC Roath Lock Studios: Studio 1 (The Infirmary)
Tue 30 Sep 14 BBC Roath Lock Studios: Studio 2 (Sled/Night Sky)
Wed 1 Oct 14 BBC Roath Lock Studios: Studio 1 (Lab); Studio 3 (Polar Base/Control Room; Ice Plain (Outside Snow Station); Ice Caps (Green Screen))
Tue 2 Oct 14 BBC Roath Lock Studios: Studio 4 (Snowy Rooftop)
Fri 3 Oct 14 BBC Roath Lock Studios: Studio 4 (TARDIS); Studio 1 (Lab; The Infirmary; Ice Caves; Polar Base/Control Room); Studio 2 (Alien Planet)



'NICK FROST WAS GIVEN THIRD BILLING AS THE SHOW'S GUEST STAR.'

Post-production

In terms of CGI work from Milk and BBC VFX, key elements of the episode included the establishing shots of the polar base, Rudolph the red-nosed reindeer and Santa's flying sleigh, the materialisation and departure of the TARDIS, the descent and disintegration of the dream crabs, the Sleepers emerging via the screens and Albert's demise, and the entrance of the Slinkies. The standard title sequence was also revised to add snowflakes into the visuals, and Nick Frost was also given third billing as the show's guest star.

Toning down

Aware of the family nature of the programme, director Paul Wilmshurst toned down certain elements in editing, most notably Clara hiding from the dream crab in the lab. Various dialogue exchanges were also trimmed for timing reasons. When Clara discovered the trio on the roof, Ian originally told Santa: "Ur Sir... we've been seen. We've got a Code Red." "A Code Red?" exclaimed an alarmed Santa, "We've forgotten all the batteries?" "No, sir, that's Code Blue. Code Red is an on-site witness!" said the Wolf, staring at Clara. "We've been seen," added Ian, causing Santa to wheel around and address Clara: "Ah. Hello. Hello... girl." After the Wolf commented on how people had picked up on the beard that Santa grew as a disguise, Santa replied: "That's why I wear the hat." "You mean the hat that is now specifically known as a Santa hat?" replied the Wolf. As the Doctor commented on departing that nobody likes tangerines, Ian observed: "Less cool exit line." "Significant backward step," agreed the Wolf.

When Shona prepared to enter the room, she originally said: "I've changed my mind." Covering her mike, Bellows commented, "Wouldn't that involve her having a mind in the first place?" Shooting her a look, Ashley asked, "Is there a problem, Shona?" "It's dark in there!" said Shona. "Of course it's dark!" replied Professor Albert, whom Ashley 'shh'ed before continuing to Shona, "The Sleepers have tuned in to all of our brainwaves – except yours. You're the only one who stands a chance in there. You're our only hope... I'm opening the door again." After Shona's comment that she needed the toilet, Ashley told her, "Listen to me. The corridor is 20 feet. At the far end is the door to the infirmary. Can you see it?" "It's not that dark," replied Shona. "Start



Below: The Doctor explores the lab.



Connections: Status update

The Doctor's chiding of Clara makes reference to Facebook, the popular social networking site launched in February 2004.

moving towards it, slowly," guided Ashley, adding when Shona didn't move, "slowly but not actually stationary." As Ashley approached the infirmary door, Ashley told Shona: "Now remember – this is so important, because you're getting close. They are physically unconscious, but they are telepathically active. You remember what that means?" "He's got a really sweaty little hand..." shrugged Shona, recalling her briefing from Albert, "I thought he'd leave a stain..." "For God's sake...!" exclaimed the professor. "It's like they're getting a live feed from your brain..." began Ashley, to which Bellows gave a sardonic look and remarked: "Live?" As Shona moved inside, Ashley's advice continued: "That's what trips the alarm, that's what wakes them up. Don't look at them... So keep your eyes on the floor. Shut them where possible. And move slowly and calmly through the infirmary." "Avoid adrenalin surges, those will amplify your thoughts..." advised Bellows.



Below: Sleeping in heavenly peace.

When Bellows started playing the earworm, she asked: "Do we have to listen, too?" "In fairness, it does kind of blot out your brain," admitted Ashley. Originally, *Merry Xmas Everybody* by Slade was to be heard by the crew when Shona removed her headphones, and this was to peak with "So here it is Merry Christmas!" as Santa entered. When Shona threatened to 'mark' Santa, the Doctor commented: "Who else never expected to hear that exact sentence?"

After the Doctor asked Ashley if she believed him to be an extraterrestrial, Santa appeared in the doorway and called: "Anyone want some supper – the elves can do a mean mince pie?" "No, thanks," said Ashley. "Yeah, why not?" said the Doctor, "Can I have a hot one? Clara?" Not looking at him, the furious Clara shook her head. "Coming right up," said Santa,



heading off again. Ashley and the Doctor then discussed the dream crab. After Clara said that they couldn't trust anything, the Doctor asked, "For example?" At this, the elves appeared at the door, with Ian asking: "Could you cancel the mince pies?" "We don't really know how to make them!" explained the Wolf. "We buy them in!" admitted Ian, with the Wolf adding, "But don't tell him." As the elves hurried off, Ashley continued to reply to the Doctor, "For example, we've just been rescued by Santa Claus."

When the Doctor explained to Ashley about his disguised spaceship, he continued: "It travels in space and time and it's bigger on the inside." "Seriously?" asked Ashley, as the Doctor added: "Additionally, I'm an alien from another world and another time. I have two hearts, a bypass respiratory system and when I die I grow a new face."

The discussion about the North Pole originally came after the Doctor and Clara admitting their lies to each other. "Got to keep day and night happening," explained Ian to Shona. "Remember it got stuck?" recalled the Wolf. "It was a Tuesday," noted Ian, with his colleague adding, "For about a week." When Santa explained that his sleigh was "bigger on the inside", Shona responded, "Well, that's mental. He's just talking mental now!"

After the Doctor asked Clara to get the creature, Shona asked Santa, "How does a letter thrown up a chimney, get to the North Pole?" "How does an email get to your computer?" responded Santa. "I don't know. It goes into a cloud, or something," replied the crewmember. "The same!" exclaimed Santa.

Do you believe in Santa?

When the Doctor angrily asked Shona why she was an authority on what did or didn't exist, he continued: "You have a life span of eight or nine decades, you have eyesight effective over a few hundred yards and a range of sensory apparatus largely designed to negotiate trees. Almost the entire universe is functionally invisible to you. How could you possibly know what is, or is not, really out there?" Shona stared at him for a moment, and then commented, "Wow. Is she, like, your best friend?" As Santa agreed that he *could* get back into the infirmary and said "Yes", the Doctor asked, "Yes, what?" Turning to Shona, Santa said, "Yes, she's his best friend."

After Santa told the crew to have a "little faith", Ashley flared at him: "In what, Father Christmas?" Later, when Santa and the elves

Left: The Doctor and Clara living the dream.

Connections: Sonic ability



- The Doctor uses his sonic screwdriver to zap the neural centres of the dream crabs, adding a new ability to its repertoire.



Above: "Seriously, you? You're Father Christmas? You're real?"

sarcastically told the crew that they had been dreaming, Ian added, "Tangerines!" "Oi!" said Santa. When Santa urged the group to wake up, or they would be destroyed by the creatures, he added, "I will not let that happen. Not on my patch. Not on my day!" "But you're part of the dream, too..." began Ashley. As the Doctor pondered on the subconscious creating something to fight back, Santa originally said, "So it gives you me. Sweet Pappa Crimbo!"

When Clara told the Doctor to behave, Santa continued, "You need to unite to fight back. You're in the dream together, you need to fight it together." Looking at Ashley, Shona asked, "Do we do as he says?" When Santa asked the group who they were gonna call, he added, "I'm not asking you to think I'm real – just the opposite."

As the crew thought they were waking, Bellows commented, "Because this feels real. How do you wake up when you already feel awake?" The Doctor told them to head towards the pain, adding, "Real life in a nutshell – if you want the truth, follow the pain."

When the Doctor grabbed the manuals from the shelf, Bellows asked: "What does it matter?" "Oh, it matters, trust me," said the Doctor handing out the books, "Four of you, one each." Asking Shona what she was doing in the infirmary, the Time Lord continued, "You must have been sent there for a reason – what was it?" Using a fire extinguisher to repel the Sleepers, the Doctor originally remarked, "See, got to be a dream. That only works in dreams."

Outside the base, when Shona asked the Doctor what they should do, the Time Lord replied, "Why does everybody always think I know. I wasn't born just knowing everything, I'm stuck in this too." "Best guess, Doctor. Now," insisted Clara. Pulling himself together, the Doctor suggested,

"Okay, where we are, right now, is a fiction. It's a dream trap. Your real lives, your real memories, are being blocked by it [...] This is a dream. Right now your imagination is the only weapon you have."

An old lady

When Clara hugged the Doctor aboard the sleigh, the Doctor said, "You know how sometimes you say things, and they're probably really meaningful, and I nod like I have a clue what you're talking about." "Yep," said his friend. "I'm nodding," explained the Doctor. "That's okay," assured Clara. "Look!... is this hug going to go on much longer?" asked the Time Lord, to which his companion said, "Let's see how it goes." "Because I'm really not enjoying it," remarked the Doctor. "I know," said Clara as the sled swooped down over London.

After the elderly Clara told the Doctor it had been 62 years since she had seen him, the Time Lord said, "Sorry. That's long, isn't it? Is that long?" "Look at me," said the old lady. "I am looking at you," replied the Doctor. "No, *look*," insisted Clara. "I'm looking," said the confused Doctor, "I'm looking. Is something going to happen or are you just having an emotion?" Clara reached out and took the Doctor's hand, saying: "Doctor, please – it's been a very, very long time. Talk to me." "Well!" began the Doctor, "The dream crab caught up with me on Androzani Delta, must have harvested information about you. They love a bit of artron energy, and you're a time traveller, you've got loads. Then they started grazing a bit. All sorted now, boring, do you want to go somewhere – the TARDIS is right outside." "I can't," said Clara. "Why not?" asked the bewildered Doctor. "Because I'm an old lady," she explained. "But you look exactly the same," said the Time Lord. "Oh, Doctor. Look at my face," said Clara, smiling as the Doctor replied, "It was always like that."

Because no material had yet been recorded for the 2015 series, a throw-forward or trailer was not possible for the end of the broadcast. Instead, the episode closed with a caption promising: 'The Doctor and Clara will return next year in *The Magician's Apprentice*'. ■



Above: Clara wakes up after a bad dream.



Left: "I'm an old lady."

LAST CHRISTMAS



'IT'S THE ULTIMATE MEETING OF CHRISTMAS HEROES – SANTA CLAUS MEETS DOCTOR WHO.'

Publicity

- "It's the ultimate meeting of Christmas heroes – Santa Claus meets Doctor Who. The buddy movie you've always wanted," Steven Moffat told the BBC Media Centre. The Christmas Special was previewed in the BBC's annual *Children in Need* charity telethon on Friday 14 November. At 7.45pm, Tess Daly asked her co-host Terry Wogan: "Now Terry, how often do you get to see the Doctor?" Terry explained that as a big Whovian he often met the Doctor to reverse the polarity of the neutron flow as the pair introduced a "universe exclusive" in the form of a two-minute extract of Clara meeting Santa and the elves from the pre-credits, ending with the caption: 'THE DOCTOR AND SANTA ARE BACK THIS CHRISTMAS'. Tess then confirmed that the episode would air on Christmas Day.

- Sunday 16 November saw the Christmas episode trailer shown again during BBC One's *Points of View*. The following day, Steven Moffat, Peter Capaldi and Jenna Coleman were among the guests at the launch of the recent series' DVD and Blu-ray at the Ham Yard Hotel in Soho. "Santa could never be evil. Santa is both real and a Christmas hero. Santa is presented as he is in real life," commented Steven Moffat.

- Peter Capaldi pre-recorded an interview with Charlotte Green for her show *Culture Club* on Classic FM, and during this chat commented that *Doctor Who* would only continue to work "if it is made by those who love it and not by those who think it's a marketable item". This was used by Classic FM to promote the show from Wednesday 19. The 20-minute chat mainly promoted Peter Capaldi's appearance in the film *Paddington* which was being released on Friday 28 November, and aired on *Culture Club* at 4.20pm on Sunday 23 November.



Above: Clara enjoys Christmas.

- The *Doctor Who* Christmas Special was among the festive shows which Alison Graham looked at in *Radio Times* on Tuesday 25 November; this emphasised the involvement of Michael Troughton and presented a photo montage from the episode. The same day, the BBC announced

the title of the Special as being *Last Christmas*. BBC America released a 21" *Thanksgiving Message from Peter Capaldi* on Thursday 27.

- *Doctor Who's Jenna Coleman will NOT be quitting her role as the Time Lord's assistant* revealed Nicola Methven of the *Daily Mirror* on Friday 28 November. The fact that Clara would not be departing in *Last Christmas* was reported, with a 'source' claiming of the original scripts: "When it came to Clara, they had to tear them up and start again." The story spread, commenting that originally Clara became an old woman who died with the Doctor at her side, but she would now leave in the TARDIS.

- On Saturday 29, the BBC launched its special Christmas season trailer showing festive programmes from the past; this included the audio of the Doctor's yuletide greeting to viewers from the missing episode *The Daleks' Master Plan: The Feast of Steven* [1965 – see Volume 6] shown over footage from *The War Machines* [1966 – see Volume 8].

Below: Cheer up Doctor, it's Christmas!



- Sunday 30 November saw Peter Capaldi among the guests attending the fundraising *Doctor Who* convention *Project MotorMouth 3* organised by Janet Fielding – who had played the Doctor's companion Tegan in the series – at the Copthorne Hotel in Slough. A report was recorded at the event by Juliet Parkin of BBC One's *South East Today* and this was aired at 6.45pm the following day. "I've never been to anything like this. I'm so old and decrepit and they never had *Doctor Who* conventions when I was young," said Peter Capaldi, adding of the Christmas Special: "It's very scary and it's very jolly. It manages to do both of those things. There's a sleigh ride in it and the TARDIS. What more could you want?"

- On Monday 1 December, the BBC released a 1'12" video *How the real Santa was 'a joy' to work with...* in which Nick Frost explained how he had spent two weeks working with Santa and the elves during October, going on a ride-along with him... and how the real Santa had offered to come on set during the recording of the episode as a dialogue coach.

- On Tuesday 2 December, BBC One confirmed that *Last Christmas* would air at 6.15pm on Christmas Day.



Above: *Radio Times'* cover for *Last Christmas*.

- *Radio Times* for 13-19 December had a cover showing the Doctor and Clara with Santa on his sleigh and the strapline *Ho, ho, Who!*. The four-page colour feature *Festive Frost* saw Stephen Armstrong chatting to Nick Frost who commented, "My Santa is cross, mean and curt as well as cheery and funny. He's got a little bit of Robert De Niro in *Mean Streets*. And he has history with the Doctor." Patrick Mulkern also spoke to Steven Moffat in *Santa's little helper*, with the scriptwriter commenting: "Of all the Christmas Specials I've done, it's the one most like the paradigm *Doctor Who* episode ... scary, tense and claustrophobic." Noting that the episode would reference *The Thing* and *Miracle on 34th Street*, he added, "It's certainly the strangest bloody thing I've ever written."

- The BBC Media Centre issued a series of interviews promoting the Special on Tuesday 9 with comments from Steven Moffat ("Santa Claus will be real, and definitely not evil. Parents shouldn't worry, Santa is presented, as he is in real life, as a great Christmas hero"), Peter Capaldi ("I'll be watching the Christmas Special and I want a tangerine and a *Doctor Who* annual because that's what I had as a kid"), Jenna Coleman ("It's what you want to sit down and watch at Christmas") and Nick Frost ("I've loved it. I felt quite bereft that I wouldn't get to put on my beard once we'd wrapped"). The BBC also arranged a series of conference call interviews for Steven Moffat during the week.

- The Christmas double issue of *Radio Times* for 20 December to 2 January was available from Wednesday 10 and included Stephen Armstrong's three-page feature *I wake up and I'm Doctor Who* in which he chatted to Peter Capaldi. Asked about returning to the series in 2015 in *Clara eyes the future*, Jenna Coleman said: "It's still something that Steven and the team don't want to talk about – they want people to watch the Christmas episode and not know what's going to happen." *Last Christmas* was highlighted as a must-watch show for *Christmas Day* with Patrick Mulkern commenting: 'Quite whether Father Christmas belongs in the *Doctor Who* universe will be a matter for you.' A shot of the two elves accompanied the listing for BBC Three's Boxing Day repeat.

- *Last Christmas* received a four-page preview from Tom Spilsbury in issue



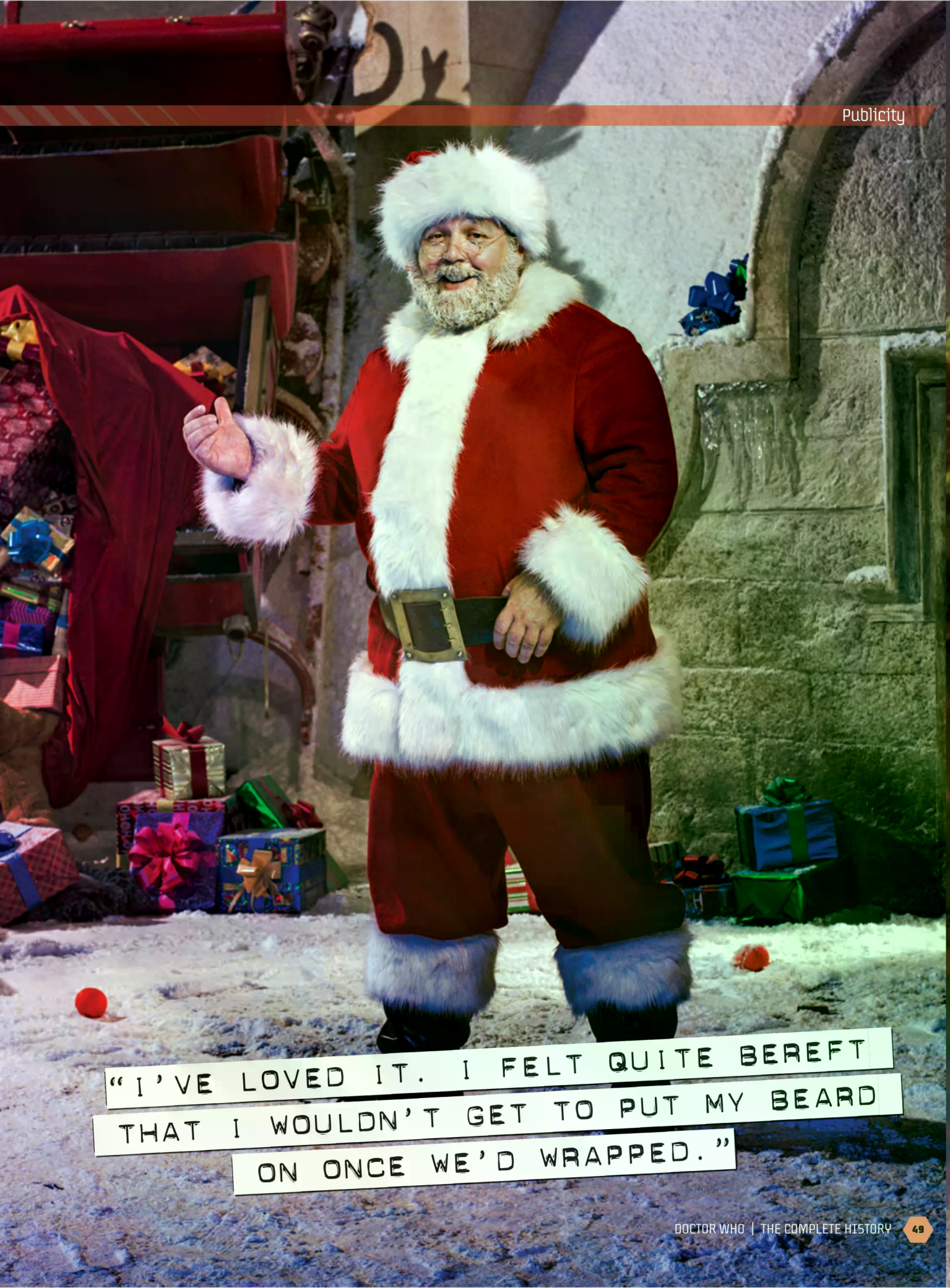
Above: *Doctor Who Magazine*'s cover for Christmas 2014.

481 of *Doctor Who Magazine* published on Thursday 11 December; this offered comments from Steven Moffat, while the issue also carried interviews with Nick Frost, Dan Starkey, Nathan McMullen and Michael Troughton.

- A new trailer for *Last Christmas* was released by the BBC on Thursday 11 December, followed by the 1'00" preview clip *Santa Arrives!* of Santa's appearance at the polar base on Friday 12.

- A 20" video of festive greetings from Frank Skinner, alias Perkins from *Mummy on the Orient Express*, was made available on Sunday 14. Natalie Gumede was interviewed at 8.40am on ITV's *Lorraine* on Monday 15, commenting that her character was a scientist at the North Pole and how captivated she was by Peter Capaldi's performance. "*Miracle on 34th Street* meets *Alien*" was how Jenna Coleman described *Last Christmas* when she joined DJ Nick Grimshaw on his Radio 1 Breakfast Show at 7.45am on Tuesday 16 December, answering listeners' questions through to 8am. Television and cinema adverts for the new Twelfth Doctor *Doctor Who Experience* adventure were also now appearing in the run-up to Christmas, and a 1'02" video of *Frank Skinner on his favourite Doctor Who stories and eras* also appeared on Tuesday 16.

- A preview screening of *Last Christmas* was held at the BFI Southbank on Wednesday 17 December and was followed by a Q&A session featuring Peter Capaldi, Jenna Coleman and Steven Moffat. The same day, the BFI announced that the Doctor had been voted the favourite all-time science-fiction character in its recent poll, narrowly beating Ripley from *Alien*. The 34' video *Peter Capaldi, Jenna Coleman and Nick Frost Talk Christmas!* was released on Thursday 18. A set report on the making of the Special appeared on S4C's *Tag* on the afternoon of Friday 19 December, with the eight-minute report taking a look in the costume store and make-up truck, chatting to sound recordist Deian Humphreys during the rooftop scene, spotting Daleks and other monsters in the prop store, and catching up with Peter Capaldi aboard the TARDIS. *Last Christmas* was also previewed by Kevin O'Sullivan and Lorna Cooper at 3.25pm on Radio 5 Live's *Afternoon Edition* on Tuesday 23.



"I'VE LOVED IT. I FELT QUITE BEREFT THAT I WOULDN'T GET TO PUT MY BEARD ON ONCE WE'D WRAPPED."

Broadcast

- Allocated a one-hour slot, *Last Christmas* was broadcast from 6.15pm on Christmas Day, starting with one of the special BBC One festive idents of a TARDIS dematerialising from a Christmas tree. Running against it on ITV was the end of *Paul O'Grady: For the Love of Dogs at Christmas*, the ITV News and *Emmerdale*; *Doctor Who* won its timeslot on the overnight figures.

- A 13'29" edition of *Doctor Who Extra* then appeared on the BBC Red Button from 7.10pm and was looped at various times through to 6am on Saturday; this offered behind-the-scenes material and contributions from Steven Moffat, Peter Capaldi, Jenna Coleman, Nick Frost, Dan Starkey, Nathan McMullen, Faye Marsay, Natalie Gumede, Maureen Beattie, Michael Troughton and Danny Hargreaves. Following broadcast of the episode, the BBC was able to confirm that Jenna Coleman would be remaining on *Doctor Who* for the 2015 series.

- In the USA, past *Doctor Who* Christmas Specials were scheduled by BBC America from 6pm on Christmas Eve, and from 8am the following morning a marathon of all 12 of Peter Capaldi's episodes commenced, leading up to transmission of *Last Christmas* at 9pm.

- *Last Christmas* was repeated to an audience of around 480,000 at 8pm on Boxing Day on BBC Three (scoring an AI of 84), the same day that the BBC released a 58" video *The Return of Samuel Anderson* in which Jenna Coleman and Samuel Anderson talked about Danny's appearance in the Special. Meanwhile, on Radio 4 sitcom *Christmas with... Ed Reardon*, the eponymous writer was joined by his friend Jaz Milvain who had supposedly directed the *Doctor Who* Christmas Special in which the TARDIS had landed at Downton Abbey...

- A further repeat of *Last Christmas* – this time with signing – was scheduled for 3.35am on the morning of New Year's Eve on BBC Two; this attracted an audience of around 270,000. The *Doctor Who* theme was played by a robot orchestra in the edition of *A New Revolution*, the edition of



Right: "I have missed you very much, you stupid old man."



Above: Rooftop reunion.

the Royal Institution Christmas Lecture broadcast by BBC Four on Wednesday 31 December. The Orbital cover version of the theme tune was then heard as part of the firework display that saw in 2015 at the London Eye. A Dalek – voiced by Nicholas Briggs and operated by Jon Davey – then asked the concluding questions on Channel 4's *The Big Fat Anniversary Quiz* screened on Friday 2 January 2015 (recorded on Monday 29 September) 2014.

'An adventure of such uncommon merriment' was how Graham Kibble-White described the Christmas 2014 *Doctor Who* offering in *Doctor Who Magazine* following transmission as he expounded upon the connections between the series and this special time of the year.

ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APPRECIATION INDEX
Last Christmas	Thursday 25 December 2014	6.15pm-7.15pm	BBC One	60'15"	8.28M (7th)	82

REPEAT TRANSMISSION

Last Christmas	Wednesday 31 December 2014	3.35am-4.35am[1]	BBC Two	60'15"	0.27M (XX)	-

[1] Signed repeat

LAST CHRISTMAS

STORY 253





'AN ADVENTURE OF SUCH UNCOMMON MERRIMENT...'

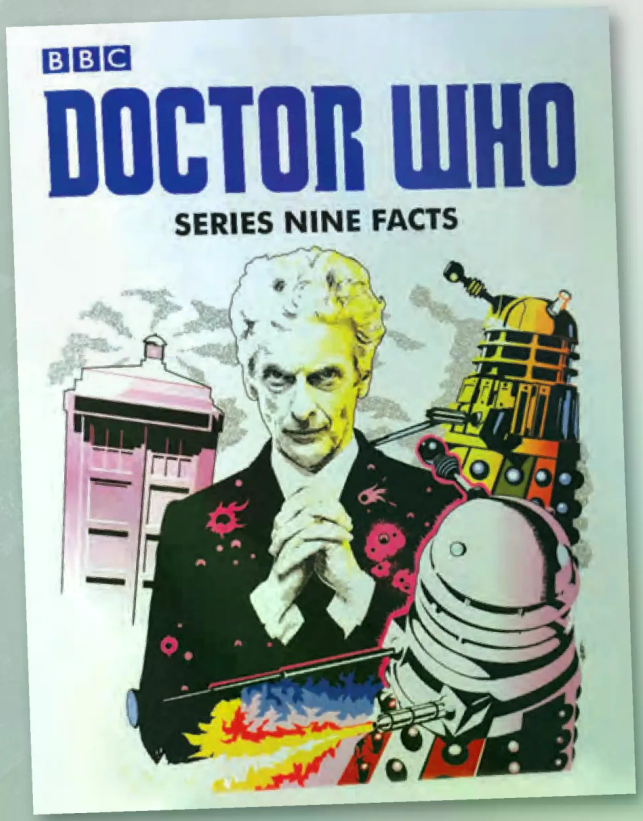
Merchandise

BBC Worldwide released *Last Christmas* on DVD and Blu-ray in January 2015. It included a commentary for the episode with director Paul Wilmshurst and producer Paul Frift, and behind-the-scenes extras. *Last Christmas* was also included on *The 10 Christmas Specials* DVD/Blu-ray box set in November 2015. This special limited-edition box set contained all 10 Christmas Specials from 2005 to 2014, plus a set of five graphically illustrated Christmas cards, exclusive bonus features (including personal reflections from Peter Capaldi and Steven Moffat) and an accompanying booklet.

The Complete Ninth Series DVD/Blu-ray box set was released in March 2016, featuring *Last Christmas*. It included the following extras: documentaries; *Writing Who* (guide for a would-be *Doctor Who* scriptwriter, with Sarah Dollard); *Dalek Devotion* (Peter Capaldi and Steven Moffat reveal the inspiration for the return of the Daleks); *The Adventures of River Song* (Alex Kingston and Steven Moffat look forward to River's return in *The Husbands of River Song*); *Clara's Journey*; DVD commentaries; *Doctor Who Extra*; *Doctor Who: Sublime Online* (online treats from behind the scenes of the 2014 series); *The Fan Show's Finest*; 2014 series recap; the 2015 series prequel *The Doctor's Meditation*; deleted scenes; 2015 trailers; and the 2015 San Diego Comic-Con Panel.

The Complete Ninth Series was also released as a Blu-ray Steelbook edition, exclusive to Amazon, which came with a small booklet with cover artwork based on the Chris Achilleos art for the original Target edition of *Doctor Who and the Daleks*, but with Peter Capaldi instead of William Hartnell.

Doctor Who: Series 8 (Original Television Soundtrack) was released by Silva Screen in May 2015. This three-disc release included music composed by Murray Gold for the 2014 series, including the following tracks from *Last Christmas*, which formed the third disc: *3 Perfectly Ordinary Roof People, Do You Really Believe in Santa?, Unsealing the Infirmary, Ghosts, What Seems to Be the Problem?, We Don't Know What's Real, Thinking About It, Clara's Dream Christmas, The Doctor's Dream Christmas, Dreams Within Dreams, Believe in Santa, Sleigh Ride, A Reunion* and *Every Christmas Is Last Christmas.* ■



Below: The cover to the booklet which came with the Blu-ray Steelbook edition.



"THEIR NAMES ARE IAN AND THE WOLF. GREEN UNIFORMS, POINTY HATS, THE WHOLE THING."

Cast and credits

CAST

Peter Capaldi.....The Doctor
Jenna Coleman.....Clara
Nick Frost.....Santa Claus

with

Samuel Anderson.....Danny
Dan Starkey.....Ian
Nathan McMullen.....Wolf
Faye Marsay.....Shona
Natalie Gumede.....Ashley
Maureen Beattie.....Bellows
Michael Troughton.....Professor Albert

Below: "Of course I'm real."



UNCREDITED

Anne Lyken-Garner, Dale Henry, Barbara Fadden.....Generic Sleepers A
Simon Carew, Mo Tomkins.....Sleeper Doubles for Professor Albert
Belinda McGinley, Matt Crook.....Stunt Sleepers
Elena Duffy.....Double for Clara
Gareth Weekley.....Double for the Doctor
Georgina May.....Sleeper Double for Bellows
Rebecca Matthews.....Sleeper Double for Shona
Ayaisha Griffith.....Sleeper Double for Ashley
Harry Burt, Steven Lathwell, Jon Davey, Timothy DePaul.....Other Sleepers
Elena Duffy, Camilla Baker.....Doubles for Young Clara
Jamelia Bond.....Young Girl
Maggie Bainton.....Double for Old Clara
Johannah Johnson, Tanya Ong, Katie Powles, Essop Merrick, James O'Neill.....Young Clara's Friends
Murray Johnston, Sandra Scott, Jennifer Denning.....Old Clara's Friends

CREDITS

Written by Steven Moffat
Producer: Paul Frift
Director: Paul Wilmshurst [2nd unit: Adam Trotman]
Stunt Co-ordinators: Crispin Layfield, Jo McLaren, Andy Merchant
Stunt Performers: Belinda McGinley, Matt Crook
Choreographer: Ailsa Berk
1st Assistant Director: Scott Bates [2nd unit: Geoff Skelding]
2nd Assistant Director: James DeHaviland
3rd Assistant Director: Danielle Richards [2nd unit: Chris Thomas]
Assistant Directors: Gareth Jones, Chris Thomas [uncredited: Harry Bunch, Leighton Davies, Bedwyr Gullidge; 2nd Unit: Matthew Jones]
Unit Drivers: Sean Evans, Kyle Davies



Location Manager: Iwan Roberts
Unit Manager: Nick Clark
Production Manager: Steffan Morris
Production Coordinator: Adam Knopf
Assistant Production Coordinator: Sandra Cosfeld
Production Assistants: Matthew Jones, Jamie Shaw
Assistant Accountant: Bethan Griffiths
Script Supervisor: Angela Godfrey
Script Executive: Lindsey Alford
Script Editor: David P Davis
Camera Operator: Mark McQuoid
[uncredited: Rob Carter, Alf Tramontin; 2nd unit: Stuart Biddlecombe, Jay Oxley]
Focus Pullers: Jonathan Vidgen, Jason Oxley
[2nd unit: Gareth Edward Evans, Sam Vines]
Grip: John Robinson
2nd Grip: Bobby Williams
Camera Assistants: Cai Thompson, Katy Kardasz, Tom Rowe [uncredited: Dan Alexander, Russell Torode; 2nd unit: Hannah McKimm]
Assistant Grip: Sean Cronin [2nd unit: Sam Phillips]
Sound Maintenance Engineers: Tam Shoring, Christopher Goding
Gaffer: Mark Keeling
Best Boy: Francis Sparey
Electricians: Andrew Williams, Grant Armstrong, Rick Tombs, Pip Keeling, Dave Cornelius, Gafin Riley, Shaun Keane, Gawain Nash [uncredited: Andy Green, Dan McCole, Jack Crew, Lee Masters, Pete Trevena]
Supervising Art Director: Sian M Hughes
Stand by Art Director: Anthony Rutter
Set Decorator: Adrian Anscombe
Production Buyer: Linda Morgan
Prop Buyer: Vicki Male
Draughtsmen: Kartik Nagar, Alex Woodward
Prop Master: Paul Smith
Props Chargehand: Kyle Belmont
Standby Props: Liam Collins, Ian Davies
Set Dressers: Scott Howe, Nigel Magni
Trainee Prop Hand: Ryan Milton
Storeman: Jamie Southcott

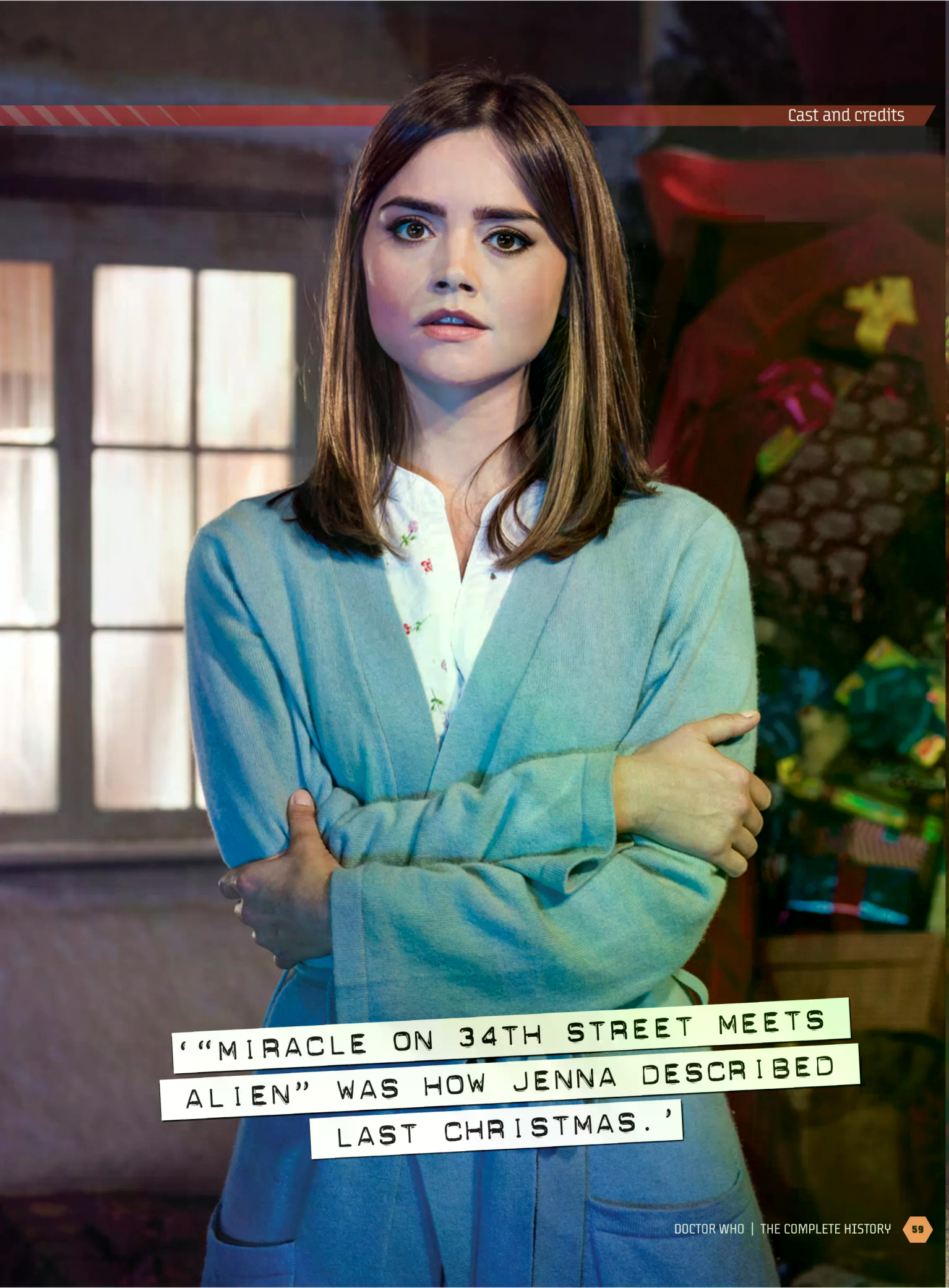
Above: The Doctor pays Clara a midnight visit.

Concept Artist: Chris Lees
Graphic Designer: Nina Dunn
Graphic Artists: Sophie Powell, Christina Tom
Standby Carpenter: Paul Jones
Standby Rigger: Bryan Griffiths
Practical Electrician: Christian Davies
Props Makers: Alan Hardy, Jamie Thomas
Props Driver: Gareth Fox
Construction Manager: Terry Horle
Construction Chargehand: Dean Tucker
Carpenters: John Sinnott, Chris Daniels, Lawrie Ferry, Matt Ferry, Julian Tucker, Joe Painter, Tim Burke, George Rees, Keith Richards
Head Scenic Artist: Clive Clarke
Scenic Painters: Steve Nelms, Matt Weston
Construction Driver: Jonathan Tylke
Assistant Costume Designers: Carly Griffith, Karen Homer
Costume Supervisor: Melissa Cook
Costume Assistants: Michelle McGrath, Gemma Evans, Charlotte Bestwick [uncredited: Tom Hopkins]



Below: Shona discovers it isn't a Merry Christmas for everyone...

Make-up Supervisor: Ann Marie Williams
Make-up Artists: Amy Riley, Emma Cowen [uncredited: Ros Wilkins, Charlotte Giles]
Unit Medic: Glyn Evans
Casting Associate: Alice Purser
Assistant Editor: Katrina Aust
VFX Editor: Dan Rawlings
Post Production Coordinator: Samantha Price
Dubbing Mixer: Tim Ricketts
ADR Editor: Matthew Cox
Dialogue Editor: Darran Clement
Effects Editor: Harry Barnes
Foley Editor: Jamie Talbutt
Graphics: BBC Wales Graphics
Title Concept: Billy Hanshaw
Online Editor: Geraint Pari Huws
Colourist: Gareth Spensley
Orchestra Conducted by Ben Foster
Music Mixed by Jake Jackson
Orchestra Recorded by Gerry O'Riordan
Original Theme Music: Ron Grainer
With Thanks to the BBC National Orchestra of Wales
Casting Director: Andy Pryor CDG
Production Executive: Julie Scott
Post Production Supervisor: Nerys Davies
Production Accountant: Maria Hurley
Sound Recordist: Deian Llŷr Humphreys [uncredited: Tim Surrey]
Costume Designer: Howard Burden
Make-up Designer: Claire Pritchard-Jones
Music: Murray Gold
Visual Effects: Milk, BBC Wales VFX
Special Effects: Real SFX
Prosthetics: Millennium FX
Editor: Adam Trotman
Production Designer: Michael Pickwoad
Director of Photography: Neville Kidd [2nd unit: Stuart Biddlecombe]
Line Producer: Tracie Simpson
Executive Producers: Steven Moffat, Brian Minchin
BBC Cymru Wales
Drama Production
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‘“MIRACLE ON 34TH STREET MEETS ALIEN” WAS HOW JENNA DESCRIBED LAST CHRISTMAS.’

Profile

NICK FROST
Santa Claus

Nicholas John Frost was born 28 March 1972 in Dagenham, Essex. His parents John and Tricia had both been married before, with five children from previous marriages. Sadly, when Nick was 10, his older sister Deborah died aged 18 from an asthma attack.

The family was beset by further bad fortune, after his father, a designer of office furniture, quit his job to start his own business. Although both parents worked endless hours in a workshop in their garage, when Nick was 16 the business went bust. His father's Jaguar was repossessed, then the family's house in Redbridge was also seized.

Relocated to a council flat on Ray Lodge council estate, his mother suffered a stroke with stress and fell into alcoholism, while his father had a nervous breakdown and never worked again. To support them, Frost left school at 16 to work in shipping company Cowell Nicola in Ilford. He later left Essex to live in a kibbutz in Israel; he stayed there for two years.



Right: Nick Frost in *Hyperdrive* in 2006.

Returning to England, he attempted some stand-up comedy gigs but felt hampered by nerves and hecklers. While working as a waiter in a Chiquito Mexican restaurant in north London, his life was changed by a fateful meeting with another aspiring stand-up, Simon Pegg [see Profile, Volume 49], the boyfriend of one of his restaurant colleagues. The two geeks bonded over their love of *Star Wars* and shared sense of humour and soon became flatmates.

Despite Frost's lack of acting training or experience, Pegg found him walk-ons in sketch show *Big Train* (1998) and then cast him in a leading role in his slacker sitcom *Spaced* (1999-2001). He played Territorial Army dropout Mike Watt, a character based on a comedy character Frost had developed. The series became a cult hit and won several awards, launching his career.

TV comedy guest spots followed in *Black Books* (2000/4), *Look Around You* (2002/5), *Twisted Tales* (2005) and *Green Wing* (2006). He starred in two series of sitcom *Hyperdrive* (2006/7) and led the cast of BBC Three comedy *Man Stroke Woman* (2005-7).

His career was boosted by co-starring as Ed in horror send-up movie *Shaun of the Dead* (2004), written by and starring Simon Pegg. The zombie comedy became a hit, nominated for a BAFTA and winning celebrity fans such as directors Quentin Tarantino, Peter Jackson and JJ Abrams.

The duo followed up this success with the second in what they jokingly referred to as their *Three Flavours Cornetto Trilogy*, the police comedy *Hot Fuzz* (2007), with Frost as PC Danny Butterman.

Frost found solo film roles in British factory comedy *Kinky Boots* (2005), romcom *Penelope* (2006), making a cameo in the Quentin Tarantino/Edgar Wright project

Grindhouse (2007) and appearing in Richard Curtis' *The Boat That Rocked* (2009). He took a starring role in Joe Cornish's horror comedy *Attack the Block* (2011), a film retrospectively of note to *Doctor Who* fans for its early leading role for Jodie Whittaker. He played dwarf Nion in blockbuster fantasy *Snow White and the Huntsman* (2012) and its prequel *Winter's War* (2016). He took the lead role in British comedy *Cuban Fury* (2014) and supporting parts in *Syrenia* (2015) and *Unfinished Business* (2015).

Pegg and Frost worked together voicing the Thompson Twins in Steven Spielberg's movie *The Adventures of Tintin* (2011) and starring in a send-up of Spielberg's *ET*, entitled *Paul* (2011), the first film they co-wrote. Alien invasion comedy *The World's End* (2013) completed the *Cornetto* trilogy.

Frost has taken leading roles in various TV projects: an adaptation of Martin Amis' novel *Money* (2010), the title role in Sky Atlantic's comedy *Mr Sloane* (2014) and Dr Glennis in Sky One's *Sick Note* (2017), with a second series in development. He spent much of 2017 reunited with Simon Pegg, making horror comedy movie *Slaughterhouse Rulez*. The duo have executive producer credits with their production company Stolen Picture.

Frost married half-Swedish TV executive Christina in 2008, with son Mac born in 2012. The couple separated in 2014.

His autobiography, *Truths, Half Truths and Little White Lies*, was published in 2015. ■



'MEMORY, COMMUNICATION AND A LIFE LONG LIVED ARE IMPORTANT THEMES THROUGHOUT THE YEAR.'

2015 series

"How much blood will spill until everybody does what they are always going to have to do from the very beginning – sit down and talk!"

These words, spoken with righteous fury by the Doctor in *The Zygon Invasion/The Zygon Inversion* [2015 – see Volume 82] as he tries to broker a peace between humans and Zygons as both are poised to press buttons which could cause large scale destruction, don't just apply to the people the Time Lord is talking to. They also apply to him.

Memory and communication

It was talking that was key to the Doctor and Clara reacquainting themselves in *Last Christmas* [2014 – see page 6]. She had left the Doctor at the end of *Dark Water/Death in Heaven* [2014 – see Volume 79], both characters parting ways on a lie. By not talking, not telling each other the truth, each thought the other was happy: she told him that Danny Pink had returned from the Nethersphere when he was in fact dead and gone, and he told her that he had found Gallifrey, his home planet, even though he hadn't. Although dramatically gut-wrenching, it would have been a tragic way for them to part company forever, and ultimately *Last Christmas* reunites them for one more series together. In this episode, memory, communication and a life long lived are important themes, as they will be throughout the year.

By the 2015 series' end the Doctor has lost his memory of Clara, just as the universe seems to have regained its memory of him. For a period of the show that looked for a while like it was intending to make the Doctor a figure of mystery again (the memory-wiped Daleks chanting "Doctor Who" at the end of *Asylum of the Daleks* [2012 – see Volume 70] only two series earlier) the Time Lord is suddenly on everybody's lips once more. *The Magician's Apprentice/The Witch's Familiar* [2015 – see page 72] finds Colony Sarff asking a roll call of figures from the show's recent past – Ohila and her Karn Sisterhood, the Shadow Proclamation – where the Doctor is, and by *Hell Bent* [2015 – see Volume 84] he only has to announce his presence to initiate a destabilisation of Gallifrey's power base. In between, he



Below left: Colony Sarff searches for the Doctor in *The Magician's Apprentice*.

2015 series

- *The Magician's Apprentice/ The Witch's Familiar*
- *Under the Lake/ Before the Flood* (see Volume 81)
- *The Girl Who Died* (see Volume 81)
- *The Woman Who Lived* (see Volume 82)
- *The Zygon Invasion/ The Zygon Inversion* (see Volume 82)
- *Sleep No More* (see Volume 83)
- *Face the Raven* (see Volume 83)
- *Heaven Sent* (see Volume 83)
- *Hell Bent* (see Volume 84)

reminds Ashildr of who he is – there is no doubt that this moral crusader has a pretty serious reputation and isn't afraid to trade on it. In *Under the Lake/Before the Flood* [2015 – see Volume 81] he has made enough of an impression on people who have never met him that O'Donnell is a big fan of his (aware of the success he has had working with UNIT).

The Doctor is, of course, a powerful being – and one with a long history. These things may well be advantages when grandstanding to the enemy, but they have more complex repercussions too. He has the power to destroy and a moral drive to save lives, but as we discover time and time again this year, causing bloodshed and "doing the right thing" are uneasy bedfellows; both weigh heavy on this seriously burdened incarnation of the Doctor.

Death certainly hangs over the series – indeed the Doctor is undergoing an end-of-life crisis when it begins, donning his sunglasses and riffing on the guitar as he awaits his (apparently) inevitable demise. It is a series that also ponders the emotional effect of living in eternity, counterpointing the eponymous hero with Ashildr, the Viking girl he saves and so condemns to eternal life. The episode in which he saves her doesn't even get to end before he begins to question the wisdom of his actions (past history – see *Mawdryn Undead* [1983 – see Volume 36] and *The Five Doctors* [1983 – see Volume 37] – tells us that immortality is a curse rather than a blessing).



Below: Ashildr is condemned to eternal life in *The Girl Who Died*.



Left: The Doctor deals with death in *Face the Raven*.

The Doctor's arc explains and develops some of the darker aspects of his character that he exhibited the year before. He still has problems communicating in a way that makes humans at ease – he struggles to comfort Rigsy in *Face the Raven* [2015 – see Volume 83] when he tells him that he is going to die, and in *Under the Lake/Before the Flood* Clara flourishes a set of prompt cards with acceptable human reassurances when his bluntness fails to help with the emotional ramifications of the current perilous situation. He has certainly mellowed though, and those moments of alien detachment now seem more like a protective layer than lofty extra-terrestrial aloofness. The Doctor, who the previous year described Clara as his carer "so I don't have to", demonstrates that his coldness is a cover for some deep emotional wounds: a protective layer of terse deflection. Deep down he is still compassionate, and it is his compassion which is used as a weapon against him in *The Magician's Apprentice/ The Witch's Familiar*. It is not the only time this year that an apparently benevolent act is seen to have disastrous consequences.

Confronted by a little boy who is about to die on the battlefield, the Doctor naturally emerges at his bravest and most reassuring. When he discovers that the child is Davros, he is presented with a similar moral dilemma to the one that his fourth incarnation enunciated in the Dalek creator's first appearance on the show. In *Genesis of the Daleks* [1975 – see Volume 23] the Doctor asks Sarah if she could kill a child if she knew it would grow up to do great evil. *The Magician's Apprentice/The Witch's Familiar* turns his hypothesis into a reality and mounts it as a morality play, with the Dalek creator (having apparently tricked him) mocking the Doctor – "your compassion is your downfall".

Moral complexities

The image, at the end of the story, of the Doctor holding the little boy's hand and escorting him to safety is one that embodies the moral complexity of the series. The Doctor saves another child – Ashildr – and in doing so creates problems for others in the future: ultimately even costing Clara

Below: The Doctor saves a young Davros in *The Magician's Apprentice/ The Witch's Familiar*.




'THE LONGER WE LIVE,
THE MORE DAYS WE HAVE
TO SPEND WITHOUT
OUR FALLEN FRIENDS.'

her life. Ashildr too suffers – a young girl condemned to eternal life, never to age or die. As the obviously lonely Doctor says, immortality isn't living for ever, it is everybody else dying. Later, in *Heaven Sent* [2015 – see Volume 83], he takes this further, observing that the day someone dies isn't the terrible one – it's all those that come after, in which the person stays dead. The longer we live, the more days we have to spend without our fallen friends: that's the tragedy of survival. And no one survives quite like the Doctor.

The Doctor and Davros

The series surrounds the Doctor with other survivors – Missy, Ashildr, Clara and Davros. The similarity between the Doctor and the Dalek creator (who says he likes the Time Lord's new face because it is older – like his own) suggests two brilliant men trapped by their roles in events larger than themselves. Davros even manipulates the Doctor by using important words from the Time Lord's past words ("Am I a good man?"): the small-scale pragmatism of both, bred



Below: "I'm back!" Missy makes a return in *The Magician's Apprentice/ The Witch's Familiar.*



Above: Davros makes an appearance in the 2015 series opener.

of a long life, is enacted because of its effect on the larger picture.

This means that what Davros doesn't realise is that the Doctor is ahead of him – the Doctor has lived a long time and so can play the long game. This is no more emphasised than at the other end of the series in the penultimate episode, *Heaven Sent*. Here the Doctor painstakingly repeats the same actions for four-and-a-half billion years in order to break down a wall. He lives a life of repeated punishment, always due to end in death, in order to exploit the one glimmer of hope that he has. That is the Doctor in a nutshell – against all odds and in the face of inevitable destruction, he perseveres because there is the slightest chance that he might succeed. This is anticipated in the words he says to the young Davros – if the odds are one in a thousand, forget the thousand and concentrate on the one.

In saving Davros of course, he indirectly causes the death of millions. Saving Ashildr leads to Clara's death. His companion's demise shows that the Doctor isn't the only one whose benevolence leads to dire consequences. It is Clara's brave and selfless act, taking the danger away from Rigsy, that results in her own death. Certain actions may be the right thing to do, but they're not necessarily the safest – this is the lesson of a hard universe. Of course, any viewer with a memory – particularly one that contains the many deaths of Rory Williams and Amy Pond – could have anticipated that an on-screen death doesn't mean it's the last we see of

them, and Clara Oswald is no exception in this regard. While time doggedly moves forward, it can also – if you're the Doctor – be traversed back upon, and so he returns to the point of Clara's death to pluck her out of mortal danger when he needs her help on Gallifrey in *Hell Bent*.

Time travel

Showrunner Steven Moffat has never shied away from embracing the complexities of storytelling using time travel and this year carries that tradition on. Time travel as a story device features more heavily in the Moffat era than any other – rather than a means to transport the Doctor from one type of story to another, under his labyrinthine plotting it becomes almost a character in the show. For Ashildr it is an accursed companion, for the Doctor it is sometimes a prison. For writers it is the means with which to tell complex and intricate stories. It isn't just clever plotting: it sometimes helps to emphasise the emotional aspect of a story – the sight of O'Donnell alive and well moments after we have seen her die in *Under the Lake/Before the Flood*





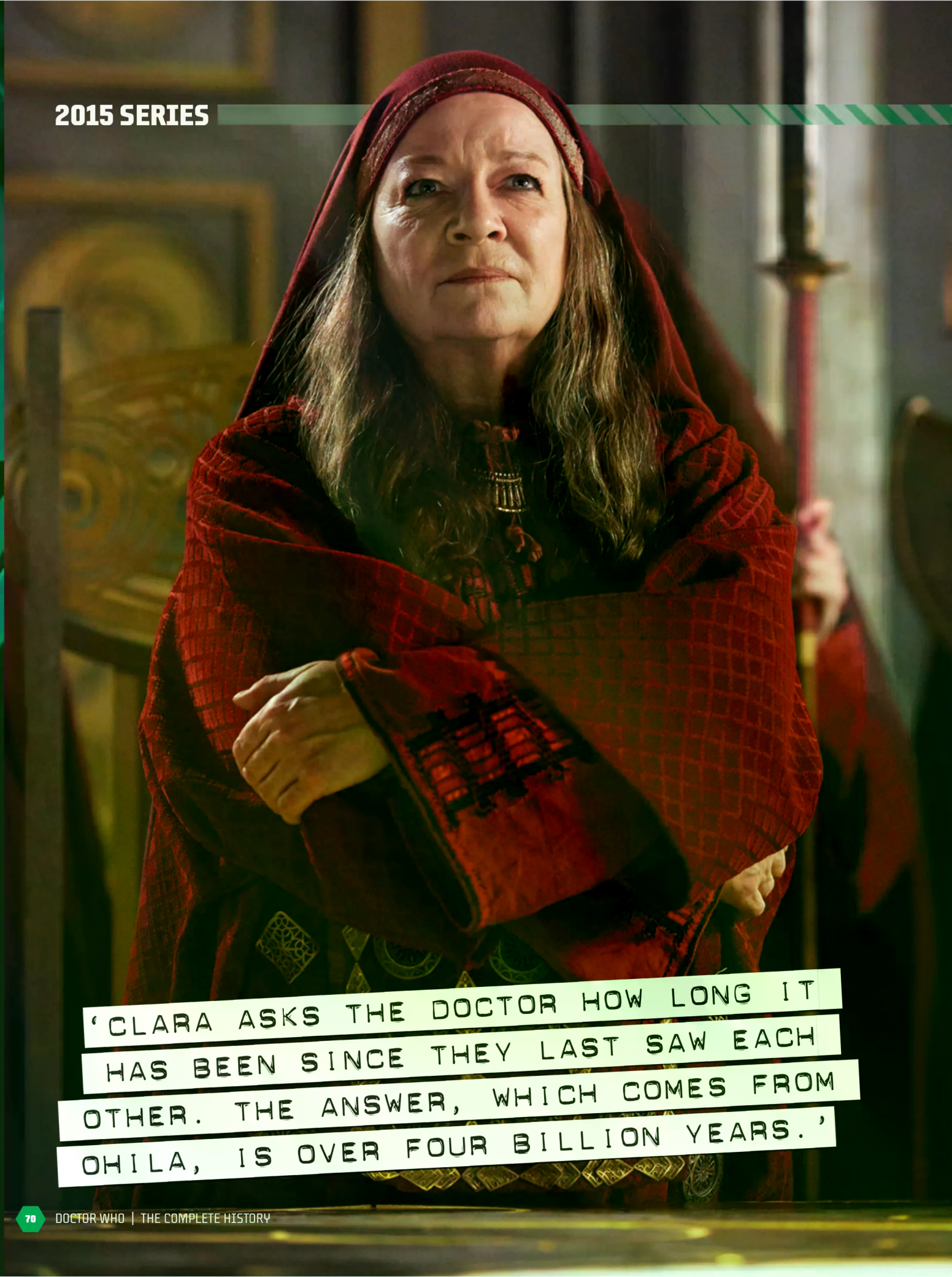
Above: Zygons clash with humans in *The Zygon Invasion/ The Zygon Inversion*.

underlines how fleeting, precious and real life is and emphasises the cruelty of it being taken away.

It must not be forgotten that despite the biggest canvas – all time ever, between the beginning and the end of the universe, and on any planet you like – *Doctor Who* never forgets the importance of the individual (deaths hurt, saved lives are a victory) and it addresses the contemporary viewer in ways that are relevant to them even if the story being told is set light years and thousands of centuries away.

For all of the topsy-turvy storytelling techniques, the programme still has a serious intent and a modern sensibility when it comes to the messages it conveys. *The Zygon Invason/The Zygon Inversion* is a story about the assimilation of refugees and about how alien cultures can clash, often bringing out the worst in each other. It asks why we fixate on our differences rather than our similarities, appropriately using an alien race that can assume our form and hide among us. Another alien community finds itself living unnoticed in the shadows of London in *Face the Raven* during a period when the viewer cannot

Left: The Doctor and Clara join the crew at the Drum underwater mining facility in *Under the Lake/Before the Flood*.



'CLARA ASKS THE DOCTOR HOW LONG IT HAS BEEN SINCE THEY LAST SAW EACH OTHER. THE ANSWER, WHICH COMES FROM OHILA, IS OVER FOUR BILLION YEARS.'

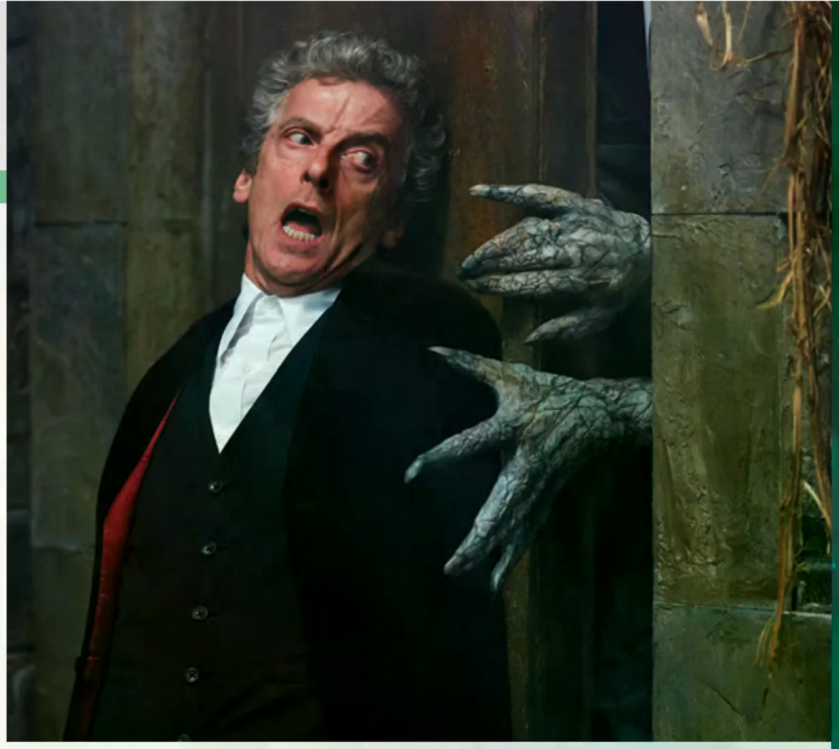
escape stories about immigration and isolation. A country about to have some very loud conversations about gender issues witnesses the first transgender regeneration. In case there was any doubt about the show's attitudes to us all being the same underneath despite our parent differences, the white male general of *Hell Bent* regenerates into a black female (although she stays bald – apparently the folically challenged among us need all the representatives they can get). The programme also casts its first deaf actress: Sophie Stone in *Under the Lake/Before the Flood,* communicating in sign language. Hearing-impaired actors Richard Leech and Tim Barlow were playing, ostensibly, hearing characters in *The Sun Makers* [1977 – see Volume 27] and *Destiny of the Daleks* [1979 – see Volume 30] respectively. The show's first transgender actress Bethany Black in *Sleep No More* [2015 – see Volume 83], appeared a few episodes later (and not long before the general's regeneration). These are moves which will probably look even more bold and groundbreaking as the years advance; a progressive and pioneering approach to casting which pays more than lip service to diversity: talk is sometimes cheap, but not in *Doctor Who*.

A silent man

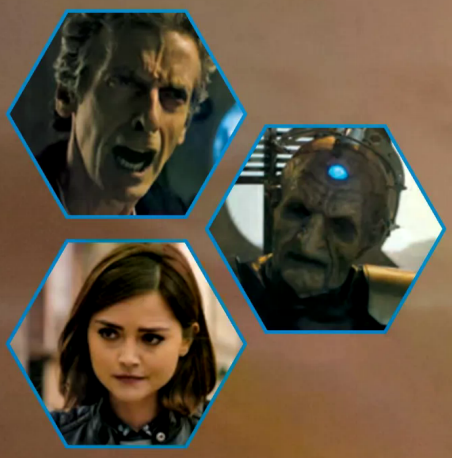
Indeed, in the last episode of the year the Doctor spends a lot of his time *saying* nothing. He begins it as a silent, scowling man of the people finishing his soup. Even though we are told words are his weapons (sitting down to talk with him could therefore, be the speaking equivalent of Russian roulette) his silence is just as powerful and dangerous – and pretty much all he needs to provoke Rassilon into a confrontation the latter is doomed to lose. This comes after an episode in which pretty much every line of dialogue is spoken by our hero: the first time in the show's history that a Doctor has carried a story largely on his own. Because this Doctor – as proved by that brilliant, incendiary speech in *The Zygon Invasion/ The Zygon Inversion* – can talk. Indeed, talking is one of his greatest skills. He talks in order to buy time, to trick, sometimes to intimidate, and often to outwit his enemies. But when Clara asks him, near the end of *Hell Bent*, how long it has been since they last saw each other, he says nothing. The answer, which eventually comes from Ohila, is "four-and-a half-billion years. The sheer amount of time he would spend to perform his "duty of care" on his companion speaks volumes about the things about himself that he hides – and so he cannot tell her. They provoke her to tell him something he needs to hear, that "we should say things to one another".

Because as so often in the Doctor and Clara's relationship, and as so often for a man who can grandstand, who can engage in verbal gymnastics and who can get out of danger by judicious use of his glib tongue, even for him... even for the Doctor, (this Doctor, the one who even breaks the fourth wall and addresses *us*)... sometimes the hardest thing to do is...

... sit down and talk. ■



Above: The Veil follows the Doctor in *Heaven Sent.*



THE MAGICIAN'S APPRENTICE/ THE WITCH'S FAMILIAR

STORY 254

Colony Sarff is searching the universe for the Doctor to give him a message from Davros. But the Doctor is nowhere to be found. Meanwhile, Missy has possession of a confession dial, the last will and testament of the Doctor...



Introduction

Davros is one of the most fascinating characters that *Doctor Who* has ever given us, not least because he's the answer to the question, 'Who created the Daleks?' In *The Mutants* (AKA *The Daleks*) [1963 – see Volume 1] we'd been told that the Daleks used to be teachers and philosophers, and that a neutron bomb had resulted in a mutation that necessitated the machines they're encased in. The source of this information purported to be a 'Complete History', but it wasn't until *Genesis of the Daleks* [1975 – see Volume 23] that we were introduced to Davros, and learnt how he had genetically engineered the most feared creature in the universe.

To take all of this one step further, *The Magician's Apprentice/The Witch's Familiar* asked the question, 'Who created Davros?' And the answer was, of course, the Doctor – in a roundabout kind of way, naturally.

The story followed a pattern, common to many of writer Steven Moffat's stories, of events not happening in a strictly linear fashion. This resulted in the ironic twist of the Doctor and Davros talking at cross purposes. The Doctor thought he'd failed because he'd abandoned Davros to die on the battlefield as a child. Davros thought the Doctor had failed because he gave into compassion and had saved him – unaware that, from the Doctor's point of view, that rescue was yet to happen.

The philosophical debates that Davros has with the Doctor are another reason why the character is held in such high regard. In his first story, Davros is given the idea of a weapon that could destroy everything in one of his chats with the Doctor. This is an idea that he would attempt to realise in the form of the Reality Bomb in *The Stolen Earth/Journey's End* [2008 – see Volume 60].

It's a relief that it's not only the Doctor's apocalyptic suggestions that got lodged in Davros' brain. Having been saved by the Doctor as a child at the very end of *The Witch's Familiar*, and having been lectured on the virtues of mercy, Davros ended up giving the Daleks the tiniest glimmer of mercy in their evil brains. He should be grateful, as it seems this is the reason they are ultimately unable to kill their own creator – as hard as they may have tried over the years. ■



Below: The Doctor was introduced to Davros in *Genesis of the Daleks*.



'DAVROS IS ONE OF THE MOST FASCINATING CHARACTERS DOCTOR WHO HAS EVER GIVEN US.'

STORY
The Magician's Apprentice

A small boy is lost on a battlefield. But this is no ordinary battlefield – biplanes fire lasers against soldiers with bows and arrows. A soldier, Kanzo, finds the boy and warns him he has wandered into a field of "hand mines". Suddenly hands emerge from the ground and drag Kanzo under. [1] The boy calls for help – the Doctor's sonic screwdriver lands at his feet. The Doctor has arrived in his TARDIS and asks the boy his name. The boy answers, "Davros. My name is Davros." [2]

A strange, gliding alien called Colony Sarff is searching time and space for the Doctor. He visits the planet Karn, where he informs Ohila that Davros is dying and wishes to send a message to the Doctor: "Davros knows. Davros remembers." [3] The Doctor is hiding on Karn and hears.

Sarff returns to Davros empty-handed. Davros tells him, "If you seek the Doctor, first seek his friends."

Clara is teaching her class when she notices a plane halting in mid-air outside. [4] She rides her motorbike to UNIT HQ, where Kate Stewart informs her that there are 4,165 planes currently frozen in the sky all over the world. Then one of the UNIT team picks up a message. 'HEY MISSY YOU SO FINE, YOU SO FINE YOU BLOW MY MIND, HEY MISSY!'

Missy appears on a screen. She is in a town square in a hot country. She demands that UNIT sends eight snipers – so that Clara will feel safe enough to talk to her.

The snipers surround Missy, and Clara sits at her table. [5] Missy explains that she has been trying to find the Doctor; his confession dial, his last will and testament, was delivered to her, which means the Doctor is about to die. She needs Clara's help – and to prove it, she unfreezes all the planes.











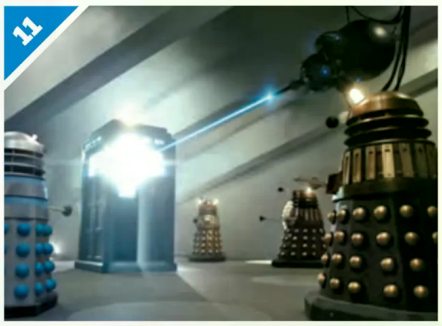














UNIT tries to track down the Doctor's current position in history. Clara suggests they search for a party, and they track him down to Essex in 1138.

Missy uses two vortex manipulators to send her and Clara back to 1138, where an axe fight is about to take place in a medieval castle. They watch as the Doctor enters the castle riding on a tank while playing an electric guitar, wearing sunglasses. [6]

Clara approaches the Doctor, who embraces her. Then Missy appears and presents the confession dial. The man the Doctor was due to fight suddenly chokes as a snake wraps itself around his neck. The snake then slithers away to return to Sarff, a creature formed of a colony of snakes. [7] The Doctor agrees to teleport to his spaceship – Missy and Clara insist on coming too.

The spaceship comes out of hyperspace near a space station. The Doctor, Missy and Clara are placed in an empty room, then Sarff escorts the Doctor away. [8]

Missy notices that the gravity is too perfect to be artificial and opens the airlock.

Sarff brings the Doctor to Davros' chamber. Davros is there, and plays the Doctor recordings of their previous encounters. [9] He still contends that he was right to create the Daleks.

Clara and Missy emerge from the airlock into empty space – except they are walking on solid ground. The space station is a building on an invisible planet, which is revealed to be Skaro, the planet of the Daleks! [10]

Missy and Clara are captured by Daleks and brought to their control room, where they have also brought the TARDIS. The Doctor watches on a screen as the Daleks exterminate Missy, Clara and the TARDIS, blasting them out of existence. [11]

In the past, the young Davros turns to see the Doctor behind him, holding a Dalek gun. The Doctor takes aim: "Exterminate!" [12]

The Witch's Familiar

Clara is alive, hanging upside-down from a tree. Missy tells her a story about how the Doctor once escaped 50 invisible, indestructible android assassins. [1] He used the energy from the androids' weapons to recharge his teleporter and teleport away at the exact moment he was supposed to disintegrate. That's how they escaped from the Daleks, using Missy's vortex manipulators. Missy frees Clara and they set off for the Dalek city, armed only with a pointy stick.

The Doctor finds a discarded Dalek gun, repairs it and points it at Davros, ordering him to get out.

In their Skaro control room, the Daleks detect Davros leaving his medical facility. Davros contacts the Daleks, warning them that the Doctor is escaping. Then the Doctor enters the control room – in Davros' chair! "So, anyone for dodgems?" [2]

Missy and Clara enter the dank tunnels beneath the Dalek city, which are full of the liquefied remains of decaying Daleks. [3]

The Doctor demands that the Daleks return Clara to him but then he is smothered in snakes, courtesy of Colony Sarff. [4]

Missy tricks Clara into setting off an alarm. A Dalek approaches, but Missy punctures it using a brooch of dark star alloy. The punctures attract the attention of the rotting Dalek fluid which envelops the Dalek and kills it. [5]

The Doctor wakes up back in Davros' chamber, with Davros safely installed back in his chair.

Missy opens up the case of the destroyed Dalek, empties it, and tells Clara to get inside.

The Doctor examines Davros' life support system, which draws a life force from all the Daleks on the planet. [6]

Clara sits inside the Dalek case. Clara moves the Dalek by thinking, then Missy











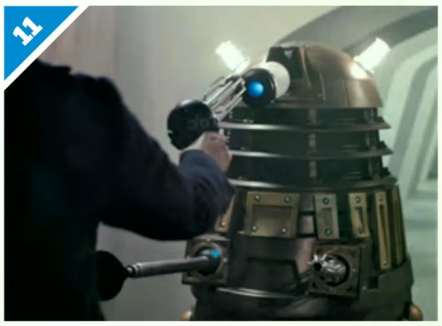














closes the casing. [7] And now when Clara tries to speak, her words emerge with the voice of a Dalek and in Dalek vocabulary, much to Missy's amusement.

Davros opens his eyes to look at the Doctor and asks, "Am I a good man?" [8]

Missy and Clara Dalek reach the Dalek control room. Missy demands to see Davros, saying she has brought them a lovely gift – Clara!

Davros' last wish is to see Skaro's sun with his own eyes. The Doctor helps him by donating some regeneration energy to Davros' life-support – but he is grabbed by Sarff. "You have opened your veins," Davros tells the Doctor. "And all Daleks shall drink the blood of Gallifrey!" [9]

Davros taunts the Doctor, asking if he left Gallifrey because of his part in the coming of a prophesied hybrid, half-Dalek, half-Time Lord. Then Missy bursts in, kills Sarff and releases the Doctor.

The Doctor knew what he was doing and played along. Now there is regeneration energy in every Dalek in the city – including the ones in the tunnels! The vengeful fluid rises up through the pipes and engulfs the Daleks. [10]

The Doctor runs, then stops to ask a Dalek where Clara is. The Dalek is the one containing Clara, but whenever she tells him her name, its voice just says, "I am a Dalek!" [11] Missy tells the Doctor to shoot the Dalek – but it uses the word 'mercy' and the Doctor notices that it hasn't tried to kill him. He tells Clara to think the word 'open' and she is released from the casing. The Doctor tells Missy to run.

The Doctor and Clara return to the control room, where the Doctor restores the TARDIS using his sonic sunglasses (it had been merely 'redistributed' thanks to the Hostile Action Dispersal System).

Watching the city of the Daleks burn from afar, the Doctor wonders how the Dalek knew the word 'mercy', and then he realises... He travels back in time, and saves the young Davros by using the Dalek gun to destroy the hand mines. Mercy. [12]

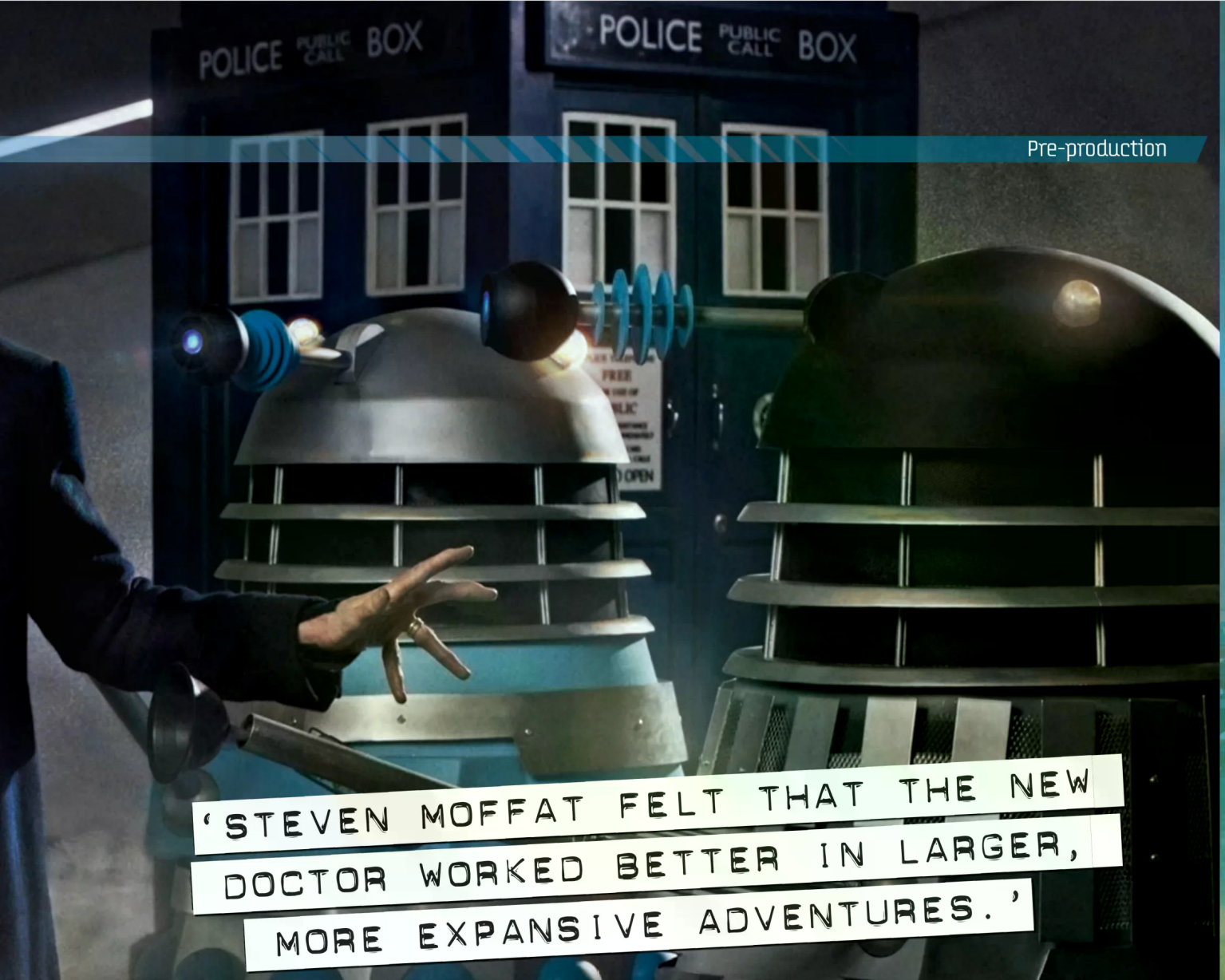


Pre-production

"Why not start with a blockbuster? Why leave it till the last two weeks?" said Steven Moffat to *Doctor Who Magazine*. Since the 2011 series of *Doctor Who*, the lead writer and executive producer had moved the series away from two-part narratives. However, having enjoyed writing the pair of episodes which formed the 2014 season finale, he now considered the freedom two-parters offered in terms of telling bigger stories which could be a significant selling point for the 2015 series. He also felt that the new Doctor, as played by Peter Capaldi, worked better in larger, more expansive adventures.

For the opening two-parter, the lead writer determined to bring back the Doctor's most famous enemies – the Daleks, which he saw as a fun element of the series. Moffat also wanted to experiment further with assembling Daleks of different designs and eras as he had done in *Asylum of the Daleks* [2012 – see Volume 70] and this suggested a story set on their homeworld of Skaro.

"When that was first on [I thought] that *Genesis of the Daleks* [1975 – see Volume 23] was the best *Doctor Who* story I'd *ever* seen," noted Steven Moffat in *Doctor Who Magazine*. The 1975 serial which introduced the Daleks' creator Davros would influence much of his new story. In two of the most memorable sequences,



'STEVEN MOFFAT FELT THAT THE NEW DOCTOR WORKED BETTER IN LARGER, MORE EXPANSIVE ADVENTURES.'

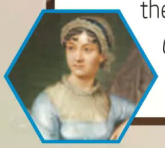
Davros demonstrated his distorted view of power by declaring that he would release a hypothetical virus to wipe out all other life forms apart from the Daleks, while in another the Doctor pondered if he could kill the Dalek race at the point of their creation, equating this to killing a child whom he knew in the future would be a ruthless dictator who would murder millions of people.

Having rewatched the Davros serials, Moffat realised that the dialogue between the Doctor and the Daleks' creator always resulted in electrifying scenes, and wanted to build his story up to such a major confrontation. He took the conflict between their views very seriously, with Davros throwing the Doctor's arguments back at him. The notion of the Doctor's choice about killing a child formed a key aspect of the history bonding the pair together. In addition, Moffat was fascinated by the idea that of all the Doctor's opponents, Davros was one who believed that all his actions towards his single-minded goal of keeping his species alive were good and just.

Since the Doctor/Davros element explored themes of friendship, the writer realised that this was an ideal opportunity to develop the character of Missy, the Doctor's Time Lord rival whom he had brought back in 2014 as a female character. Moffat had not originally considered reviving Missy quite so quickly after her apparent demise in *Dark Water/Death in*

Connections: Lost in Austen

- Clara was again teaching her class about nineteenth-century English novelist Jane Austen as she had been attempting to do despite interference from the Doctor in *The Caretaker* [2014 – see Volume 78].



Heaven [2014 – see Volume 79] but saw her as an ideal fit. "He/she is the most Doctor-like character in *Doctor Who* other than the Doctor himself," he noted in *Doctor Who Magazine*. In addition, the BBC Cymru team wanted to work with actress Michelle Gomez again...

When talking to Fred MacAulay on his BBC Radio Scotland show *MacAulay and Co* on Tuesday 18 November 2014, Michelle Gomez indicated that although she had just finished making the new US comedy series *The Brink* for HBO, she did not know if she would be invited back to *Doctor Who*. However, shortly afterwards Steven Moffat was able to inform *Radio Times*: "I've already asked her to come back." The writer had contemplated on whether – as with Davros – Missy saw herself as a villain; she loved chaos rather than having a goal, and was certainly alarming to the Doctor because he realised how similar he was to her... effectively Missy/the Master was the Doctor without restraint. "If you get the Master right, then she's not precisely the Doctor's enemy. They're friends," noted Moffat on an online BBC video. As a fan of *Doctor Who*, Gomez was delighted to return to the series so quickly, telling the BBC: "I am just waiting at home to be Missy."

At the end of his first year playing the Doctor, Peter Capaldi sent an email to Moffat suggesting some things for the next series. "I'd said to Steven that I thought it would be fun if the Doctor played an electric guitar... but played like a teenager with an amp... but I never thought he would go with it," the actor said in a special interview hosted by *Star Trek: The Next Generation*'s Wil Wheaton; Capaldi himself could play the guitar and had done so as a member of the Glasgow post-punk band The Dreamboys. The executive liked the idea of adding such elements of humour, giving the Doctor an outrageous entrance to the new series. "We have this little tradition now that he will take me to dinner or I'll go to his house or something and he will tell me what's going to happen in the next 12/13 episodes. He tells me all the stories and what's going to happen..." said Capaldi on BBC America's *InnerSPACE*.

A changing Clara

"Jenna [Coleman], obviously, will be in all of the next series," confirmed Moffat at the BFI on Wednesday 17 December. He and Peter Capaldi had persuaded the actress to stay on *Doctor Who* and allow Clara Oswald's complex relationship with the Doctor to develop. "Clara is changing. She's becoming more like [the Doctor], and less like a school teacher," noted the writer in *Doctor Who Magazine*. "I think in this series we're going to have the glory years of the Doctor and



Right: Clara tries to track down the Doctor.



Above: Time Lords united – Missy finds the Doctor.

Clara," Moffat told the BBC, noting that the pair were through their angst and fear, and now more at peace with themselves than in the 2014 series; the Doctor had determined that he was a "good man" while Clara, having lost Danny Pink, knew her future lay with the Time Lord. Together they would wholeheartedly embark on adventures, with Moffat describing the series as "two adrenaline junkies and a time machine".

Steven Moffat decided to create tension during the first episode by removing the Doctor from the narrative and creating a mystery as to his whereabouts. To bring Clara and Missy together to solve this, he planned to use UNIT to cut through the officialdom; as such, the character of Kate Stewart – last seen in *Death in Heaven* – would feature, working with a new colleague who would effectively be the replacement for Osgood (apparently killed during *Death in Heaven*, Osgood would actually be reappearing later in the series).

Moffat wanted to feature Ohila, a character from the Sisterhood of Karn which he had created for the mini-episode *The Night of the Doctor* in 2013. This part had been played by Clare Higgins who received a phone call from her agent while she was appearing in *A Delicate Balance* on Broadway. The message was: "They need you back on planet Karn." Higgins was amazed, assuming that her earlier appearance would be a one-off, but was now delighted to be part of a full episode of the television series.

For when the Doctor did reappear, Moffat told Capaldi over dinner: "You will make an entrance like no other." The Doctor would be staging an elaborate party and make his entrance into a medieval courtyard playing an electric guitar aboard a tank... effectively the Time Lord having a



Connections: Secret agent

- Bors' status as a Dalek agent is indicated by the growth of a Dalek eyestalk from his forehead as seen with characters in the episode *Asylum of the Daleks* [2012 – see Volume 70]

midlife crisis. "I was a bit alarmed by this scene at first," remarked Capaldi, who was also particularly excited to be in a story featuring Davros.

The title of the first episode was revealed at the BFI preview screening of the 2014 Christmas Special *Last Christmas* on Wednesday 17 December; this concluded with the caption: 'The Doctor and Clara will return next year in *The Magician's Apprentice.*'

Draft One of *Doctor Who* Series 9 Episode 1 dated Friday 9 January 2015 was entitled *The Magician's Apprentice* and specified as 'Shooting Block 2'. As with the 2014 series, different producers were to helm the 2015 episodes, changing on a block-by-block basis. While Block 1 would comprise the two-part story by Toby Whithouse which formed Episodes 3 and 4 (then entitled *Ghost in the Machine* but ultimately titled *Under the Lake/Before the Flood* [2015]) and be produced by Derek Ritchie, the series opener would be made as Block 2 and see the return of Peter Bennett as producer; Bennett had last helmed *Kill the Moon* and *Mummy on the Orient Express* [both 2014 – see Volume 78]. A tone meeting for Block 2 was held from 11am to 2.30pm at Roath Lock.

The opening sequence on the battlefield which saw a mixture of different levels of technology – highly advanced hand mines and energy weapons alongside bows and arrows and biplanes – was derived from early scenes in *Genesis of the Daleks* when the Doctor and his companions Harry and Sarah had found themselves in the same conflict studying a corpse wearing a uniform made from animal skins but



with a radiation detector and gas mask. The child was described as 'a ten-year-old boy. Face spattered with mud, eyes terrified.' He was surrounded by hand mines, outlined as 'reaching up from the mud, and almost the same colour as it, is what looks like a human hand [...] On one of the hands, as it turns towards us – in the centre of the palm, is a single, unblinking eye. All the hands, revolving now, like radar masts, as if trying to detect something [...] The fingers close for a moment, the hand clenching into a fist – and when the fist opens, the eye is now a snapping, fanged mouth.'

After the opening titles, the action moved to a space port which 'superficially (or even actually) [...] resembles Dorium Maldovar's outpost in *The Pandorica Opens* [2010 – see Volume 66]' and was to be

Connections: Catchphrase

The Daleks' cries of, "My vision is impaired! I cannot see!" echo a phrase first heard in *Resurrection of the Daleks* Part Two [1984 – see Volume 39] and heard again in *Revelation of the Daleks* Part Two [1985 – see Volume 41] as well as *Bad Wolf/The Parting of the Ways* [2005 – see Volume 50].



indicated with a caption reading: 'The Maldovarium.' Colony Sarff was 'a hooded robed figure standing motionless on a slowly gliding barge – except as we pull out – oh! – this figure isn't standing on a barge at all, it is gliding along the towpath. There is no apparent movement from under the robe, it just slides along, almost Dalek-like [...] the faintest, serpent-like hissss. Moving away from us. Panning down to a faint, silvery trail it leaves on the ground...' The dive of a space-pub was to be inhabited by 'creatures (from our back catalogue)' with a bartender which was 'human, but with a tusk protruding from her forehead'. Sarff's face was revealed: 'a human appearance, and yet – the face: a sickly white, like the belly of a reptile, the faintest suggestion of scales, there are four heavily indented lines slicing horizontally across the face, evenly spaced, the flesh bulging out between them, as if his head were wound in twine, like a stringed joint of meat. The effect is a little as if his head were built out of stacked rings of flesh. The eyes are wide and unblinking, glassy, unreal, the pupils never move or focus. When Sarff speaks, his perfectly formed mouth, simply opens, like a letter flap, and stays open till the end of the speech, never articulating.'

Connections: Casing the joint

- The concept of one of the Doctor's companions hiding in a Dalek casing and pretending to be a Dalek, is first explored by Ian Chesterton in *The Mutants* (AKA *The Daleks*) [1963/4 – see Volume 1].

Serpentine Sarff

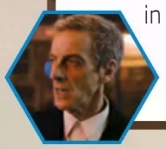
Another caption was to introduce a space station as 'The Shadow Proclamation' which was 'like a space-age Old Bailey' inhabited by the Shadow Architect ('an albino woman, alien') and a Judoon who noticed a sticky trail leading under the door of the Architect's chambers. Bidding that the Judoon left her, the Architect entered her 'imposing, wood panelled chambers' to talk to Sarff. A 'red and stormy planet' was then introduced as 'Karn', where Sarff encountered one of the 'red-robed women' who formed the Sisterhood, and then 'Ohila, from *Night of the Doctor*'. When Sarff extended his hand to Ohila: 'like the face, the arm and wrist is wound into bands of reptile-belly flesh, the bands swirling round the hand and till they each end in a finger. The ends of the fingers appear for a moment to be painted as snake heads – till all the tiny snake-heads snap open their fanged mouths, hissing!' At this threat, Ohila agreed to take the message.

Davros was located aboard 'an ancient space ship. Rusting, dark, clustered with spires and towers – like Mordor hanging in space' in reference to the domain of

Left: The Doctor makes an impressive entrance.

Connections: Good question

- Davros' question to the Doctor, "Am I a good man?" echoes the Doctor's own soul-searching with Clara in *Into the Dalek* [2014 – see Volume 76].



Sauron in JRR Tolkien's epic fantasy *The Lord of the Rings*. The Kaled scientist existed in the 'bottle green gloom' of a sick room in a hospital station where 'a heartbeat is being monitored – as it flashes we hear that strange pulsing Dalek beat (see any Dalek story)'.

In her classroom, Clara was chastising Ryan, 'a sulky thirteen-year-old' when another pupil, Alison, thought she heard a snake just before her teacher saw the frozen plane. The news montage was to show 'iPhone footage [...] Maho beach, St Maarten [...] Hong Kong [...] New York, Paris, Rome' with reports including a feed from an Australian newsreader. Mr Armitage – the headmaster from *Into the Dalek* [2014 – see Volume 76], *The Caretaker* [2014 – see Volume 78] and *Dark Water/Death in Heaven* – entered the classroom to tell Clara about the call from UNIT. Clara then departed on 'her motorbike' (as seen in *The Bells of Saint John* [2013 – see Volume 72] and *The Day of the Doctor* [2013 – see Volume 75]) leaving Mr Armitage to attempt to placate her class.

In the underground operations room at the Tower of London, Kate Stewart was 'wearing gardening clothes. Even a pair of grubby rubber gloves'; Kate had commented that she was a "keen gardener" in *Death in Heaven*. As Kate and Clara moved through the room there was a hiss at a heating grille and a snake-like front protruded. Jac was described as 'mid-fifties, slightly grumpy. Functionally, she's Osgood's replacement.' When Clara told Kate not to phone the Doctor, the UNIT officer asked her: "Are you competing with him?" "How else do you communicate with a megalomaniac?" replied Clara. "Usually, I just phone you," retorted Kate. Revealed



Below: "Death is for other people, dear."



Left:
Kate Stewart's UNIT searches for the Doctor.

on screen, Missy was seen using a 'little gadget (similar to the one she had in *Dark Water*)'.

The meeting place for Clara and Missy was 'a vaguely Italianate square – sun-dappled, faintly dilapidated' of which Steven Moffat's stage directions noted, 'I'm hoping we can find something like this – or some equivalent – wherever we're shooting Skaro.' Originally Missy told the security men to give Clara a gun, but the teacher declined and advanced on Missy in 'a Spaghetti Western confrontation'! Taunting Clara about Danny's death, Missy commented: "It's the gift that keeps on giving [...] I find death is very much for other people." The confession dial was described as a 'huge, brass coin [...] it appears to be opening, very slowly. One thin triangle of the interior workings is exposed.' When Missy compared Clara to the puppy walked by the elderly couple, the teacher retorted: "You mean the youngest one." "The latest one. In a very long line," noted Missy. As Missy explained about receiving the dial, her tale was to be told over shots of the Sisterhood of Karn in a procession, explaining: "They summoned me. I consented to go, they're old friends of mine." This was at odds with Missy's flashback, being held at spear-point on Karn by the sisters before the dial was tossed at her feet and she looked down on it in horror.

"A cosmos without the Doctor, doesn't bear thinking about," commented Missy, recalling her comments as the Master in *The Five Doctors* [1983 – see Volume 37].

Missy was noted as having 'the leather strap of a vortex manipulator strapped to her wrist (as worn by Captain Jack)'. In the twelfth century, Bors was described as 'huge, bit thick, ready for battle'. Searching for the Doctor, Clara commented that if the Doctor was "in the future, we've lost him already, and I've decided we're not going to lose". As Jac traced the Doctor in San Martino, Troy, New York, Atlantis and "a town called Mercy", she added, "Right at the top there, that's the development of fire – there's a theory it's why he gave up smoking." This was a reference to the very first *Doctor Who* serial – *100,000 BC* [1963 – see Volume 1] – about a prehistoric tribe which had lost the secret of fire and during which the Doctor was seen to smoke a pipe.

The Doctor's entrance

As the algorithm ran, Missy observed, "Oh, you sneaky little people, you're stalking him? Can I have a go?" Clara asked her how a Time Lord would spend his last night before dying as the action intercut with acrobats performing in front of the vast courtyard doors. "Meditation," replied Missy, "repentance and acceptance. Contemplation of the absolute..."

When the Doctor made his entrance playing an electric guitar on a Centurion tank, Missy commented, "Well look at madame. It's graduation all over again." When he became aware of Clara's presence, the Doctor started to pick out *Oh, Pretty Woman*, Roy Orbison's number one hit from 1964 which he wrote with Bill Dees. The Doctor was now able to



Connections: Renaissance Time Lord

- Jac's search through history for the Doctor reveals anachronisms in San Martino, an Italian Dukedom which the Time Lord had visited with Sarah during the late fifteenth century in *The Masque of Mandragora* [1976 – see Volume 25].

hug Clara, having previously allowed her to hug him in *Death in Heaven* after explaining his discomfort of this in *Listen* [2014 – see Volume 77]. Turning his attention to Missy, the Doctor picked out a few bars of Toni Basil's 1982 hit *Mickey* (originally written in 1979 as *Kitty*). Originally the Doctor was concerned that the choking Bors had swallowed some Lego again.

Sarff assured the Doctor that he was not doomed and then 'the twined sections of has face start to move independently, his eyes rotating one way, his mouth the same, all with a dreadful slithering sound – until we realise we are looking at the stacked coils of a giant snake! The head of the snake – Sarff's real face – now rears up with a terrible hiss! The fangs! Now the robe falls from him and we see the terrible, disgusting truth – Sarff's body is a mass of interlocked, intertwined snakes all sliding around one another. A hundred, fanged snakeheads all snap and hiss at once.'



Right: Missy mixes with the Daleks.

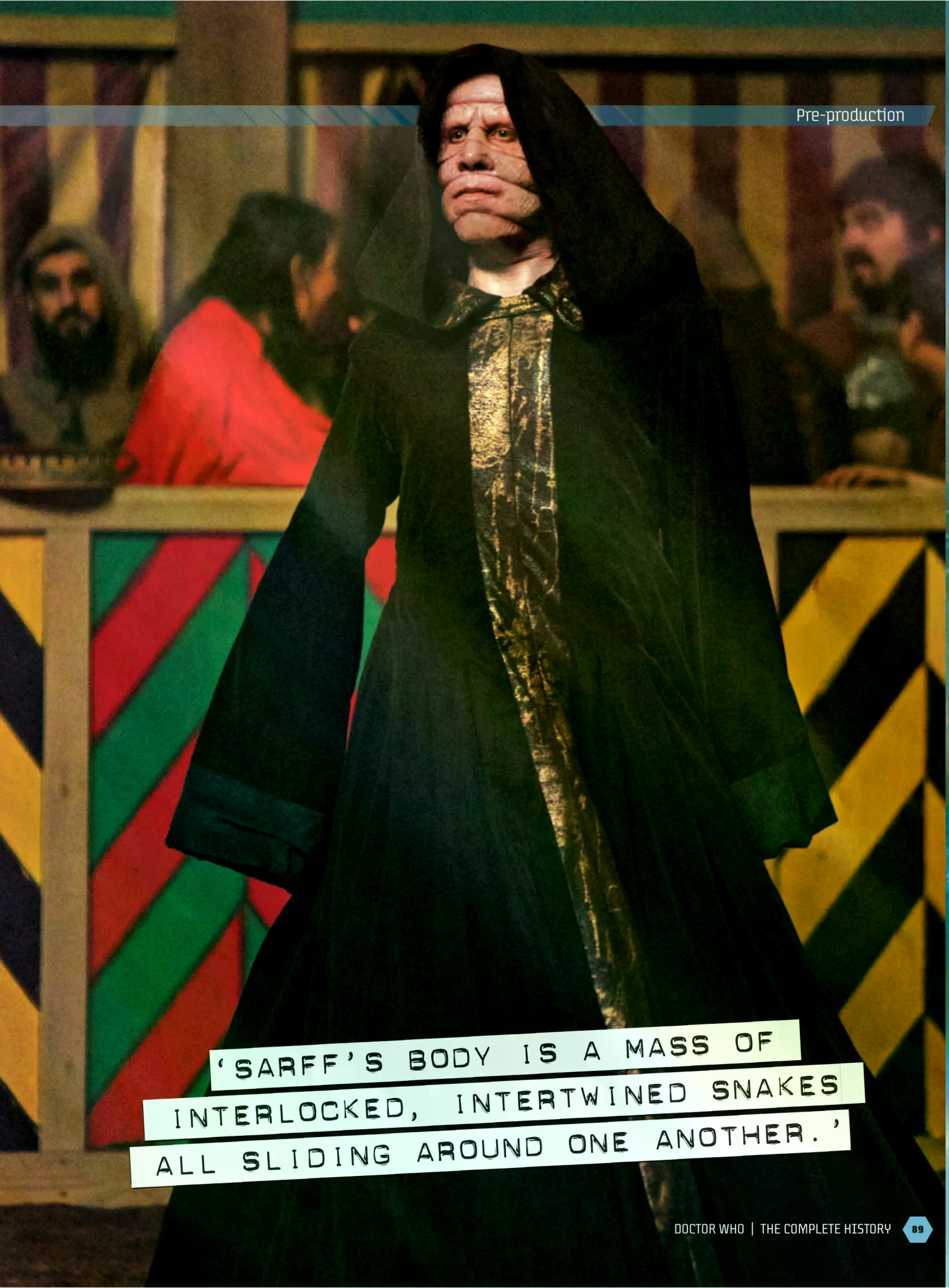
The Doctor and Missy

When the Doctor threatened Sarff, Missy rolled her eyes as the humans fled: "Why does he always have to save everybody? How many alive people do we need around the place, it's just untidy." As the Doctor prepared to depart with Sarff, he told Missy that he needed her to take Clara home.

After the group departed, there was a flashback to the scared boy lost among the hand mines as he heard something with the Doctor's voice-over noting: "Davros is the child of war..." and the next scene was the Doctor, Missy and Clara aboard Sarff's ship: 'all over the controls, we can see snakes slithering about, wound round levers or jabbing at switches – as if they're helping fly the ship. As our three heroes talk, occasionally we see a snake slither across a wall behind them, as if sent on a task!' Referring to the ancient sonic screwdriver, Missy asked the Doctor why he hadn't made a new one... but the Doctor did not reply as Sarff said that they had arrived at the final resting place of Davros; "Fully automated hospital, by the look of it. Probably unmanned," said Missy of the castle-style space station. This was then followed by Bors reporting the location of the TARDIS to the Daleks.

Reminicing in the waiting room about old times, Missy asked of the faculty dance she attended with the Doctor, "Didn't someone fall in the pool and regenerate?" "What, you mean the one who ended up as twins?" "Did I...?" asked Missy. "Yep," confirmed the Doctor. "Which one?" asked Missy. "Nobody knows," replied the Doctor as Sarff entered. After the Doctor's departure, Missy commented of friends to Clara, "We don't choose people because we approve of them. Or you'd have chosen your boring boyfriend, instead of the eyebrows monster. But look at your boyfriend now, all dead and out of the way."

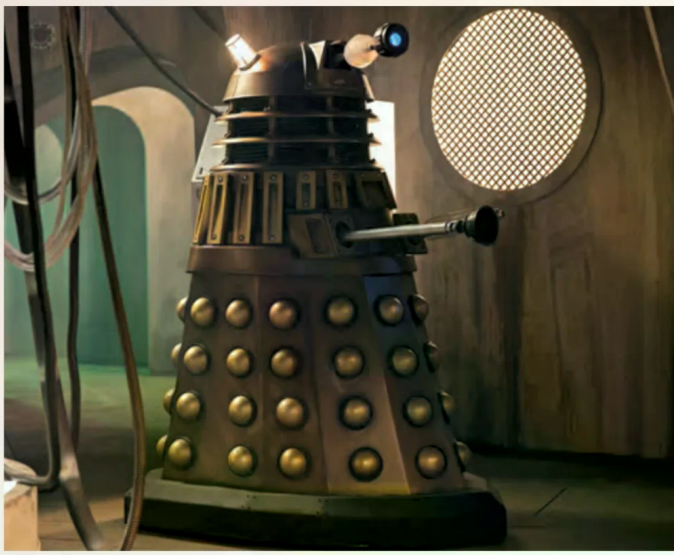
As Sarff prepared to admit the Doctor to Davros' room, it asked, "Are you ready?"



'SARFF'S BODY IS A MASS OF INTERLOCKED, INTERTWINED SNAKES ALL SLIDING AROUND ONE ANOTHER.'

"No, I've changed my mind, I want to go home," quipped the Doctor. When Davros asked the Doctor if it was him, the Time Lord replied, "Yes. I look really like a snake now." After Davros said that the Doctor's new face was like his, the Doctor joked: "Yeah. We could play tricks on people." When Davros played back his old conversations with the Doctor these came from *Genesis of the Daleks* Parts Five and Six ("Davros, if you created in your laboratory..." and, "If someone pointed out a child to you..."), *Resurrection of the Daleks* Part Two [1984 – see Volume 39] ("I'm not here as your prisoner") and *Remembrance of the Daleks* Part Four [1988 – see Volume 44] ("Unlimited rice pudding!"). Davros then told the Doctor that he had summoned him to offer him a propostion: "The death of the Daleks [...] I make you this offer on the last night of my life [...] Because you will convince me to."

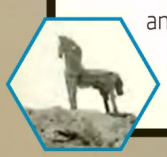
After passing through the 'airlock', Missy commented that the invisible ground was sandy and scooped some up in her fingers. Back in the sick room, Davros explained to the Doctor that the Daleks had an inbuilt genetic defect so that one day he could end their domination: "Like any parent, I have no desire for my children to outlive me." Meanwhile, Missy and Clara saw their true surroundings: 'A Dalek City. Glittering, huge and impossible' (as seen in *The Mutants* (AKA *The Daleks*) [1963/4 – see Volume 1]), and more detailed in the *TV21* comic strips); this was a reference in part to *The Daleks*, the comic strip featured in the comic *TV Century 21* from 1965 to 1967. The hospital space station was described as a structure built into a cliff-face. The pair were then confronted by a row of Daleks. Meanwhile, the enraged Doctor demanded that the sick bay door be opened. "It will not open till our business is concluded," said Davros, provoking the Doctor: "Open that door, or I swear, I will throttle you right here." "The time to kill me was long ago, Doctor. So very long ago," said Davros.



Right: Dalek on patrol.

Connections: Myth maker

- The Doctor's presence in Troy, a city of classical Asia Minor, is detected by UNIT; the Doctor had arrived at the legendary siege of Troy in *The Myth Makers* [1965 – see Volume 6], arriving with Steven and Vicki but departing with Steven and the Trojan handmaiden Katarina.



Dalek Control

Dalek Control was described as 'a split-level riot of sixties *TV21* glory. This is the central control room of the Dalek city, and it is glacial and gold and magnificent [...] The Supreme Dalek stands on a raised platform.' The TARDIS and Bors were both present and Missy described the TARDIS to the Daleks as "the dog's unmentionables". In the final scene when the boy asked if the Doctor was going to save him, the Time Lord replied, "I'm sorry. It's the only thing I can do. The only way I can save them... From you... I left you the last time. Abandoned you. But that was wrong. That wasn't enough."

The director for the opening two-parter was to be Hettie Macdonald, who had previously worked on *Doctor Who* in 2006/7 when she directed Steven Moffat's *Blink* [2007 – see Volume 56]. Since then, she had directed episodes of various series including *Wallander, Lewis* and *Agatha Christie's Poirot* and had most recently been working on the Sky Atlantic series *Fortitude*.

For both the encounter between Missy and Clara in the 'Italianate square' and the desolate wastes of the planet Skaro, the BBC Cymru team decided to undertake a few days of location work on the continent. On Monday 12 January, director of photography Ali Asad tweeted: 'Going to Spain on a location recce for the DR.' The selected location was to be Tenerife, the largest of Spain's Canary Islands; in 1983, the Canary Islands had been visited when Lanzarote featured in location work for *Planet of Fire* [1984 – see Volume 39] and the series had returned there during 2014 for the lunar sequences in *Kill the Moon*.

Steven Moffat continued writing the story during January, submitting Draft One of *The Witch's Familiar* – Series 9 Episode 2 – on Wednesday 28 January.



In terms of plotting, he found it particularly difficult because of the conflicting memories of the battlefield encounter between Davros and the Doctor which the characters would have had in the present; thus the Doctor and Davros would both feel ashamed of the Doctor's actions; the Doctor because he recalled killing Davros and Davros because the Doctor's compassion was a weakness.

When Missy told Clara to consider the Doctor, the stage directions noted: 'The Doctor's eyes snap open, blaze straight at us (as in *The Day of the Doctor.*)' Missy's story about the Doctor was set in a 'place of marble columns and gantries, partly ruined, maybe even open to the sky. Looks exotic, could even be alien (I'm hoping we can find something abroad that I can fit this round – we can be flexible on exactly how this looks).' The figure flitting between the columns was 'wearing a floppy hat and a long scarf – clearly the Tom Baker Doctor' which then became 'much smaller, with long white hair – the William Hartnell Doctor'. Clara then realised how Missy escaped as the script indicated: 'FLASHBACK: From *Death in Heaven*: MISSY apparently shot and disintegrated by the Cybermen.'

As the Doctor turned on Davros and ordered, "Get out," the scientist was terrified that the Time Lord would force him to leave the sick room. Hearing the alarms sounding across the city as they walked towards a cave entrance, Missy commented, "A party! Ah, that's what we need!" When Clara remarked, "It's a death trap!", Missy replied, "Yes, but I'm sure

Connections: Big Apple

- Jac's comment about multiple traces for the Doctor in New York refers to his visits there with Martha Jones in November 1930 during *Daleks in Manhattan/Evolution of the Daleks* [2007 – see Volume 55], in April 1938 with Amy and Rory in *The Angels Take Manhattan* [2012 – see Volume 72], during the 1960s in *The Chase* [1965 – see Volume 5] and again in 2012 with Amy and Rory in *The Angels Take Manhattan*.

Left:
A girly day out.

THE MAGICIAN'S APPRENTICE / THE WITCH'S FAMILIAR

STORY 254



Above: The residents of Skaro.

he'll be merciful." Removed from his chair, Davros was described as 'half a man... Below the waist, he is nothing but a tangle of cables and wires...' In the sewers, when Clara realised about the squelching wall being what happened when Daleks got old, Missy continued, "Flushed, basically, yes. Care for the elderly – it's the same anywhere you go." Talking to the Supreme Dalek, the Doctor recalled how the Daleks hunted for him in the Heaven cluster during the Time War. As she heard the Doctor demanding Clara Oswald, Missy shook her head: "Oh, that man and his crushes – he was just the same at school." "He does *not* have a crush on me," insisted Miss Oswald. "*Always* the teachers," continued Missy. When Clara complained about being lost in the tunnels, Missy told her, "Please stop talking, Clara. I might lose concentration and kill you for a giggle." Missy commented that the Doctor gave her the dark star alloy brooch in connection with her daughter. Originally the overpowered Dalek was sucked down under the 'mud' and exploded in a fireball while Missy and Clara sheltered in an alcove.

When the Doctor regained consciousness in the sick room, Davros told him: "The chamber is linked to my life support unit. In my final moments, and not before, the chamber will open again... And the Daleks will enter." In the tunnels, the opened Dalek looked 'exactly like the Dalek opened up in *Dalek* [2005 – see Volume 49] from the first series'. "I've been in one these before. I was a bit smaller," commented Clara with reference to the experience of one of her splinters in *Asylum of the Daleks*. As Missy dodged the Dalek's ray, she told Clara: "Oh, you should have seen me in the Time War. How I danced."

When Davros opened his eyes, the stage directions indicated: 'a movement beneath those withered-shut eyelids. Two lines of light, as those lids strain open. And then a pair of very human, very old watery eyes are staring out... frightened, timid. Ordinary. Worse – vulnerable.' When Missy entered the Dalek control room, she said: "Oh, *hello*! I recognise those faces. Well,

no, I don't, you all look the same... All completely identical – like petrol pumps, or exes. Anyway! I was in here a little while ago – it all got a bit exterminatey, but let's not hark back – the main thing is, you didn't recognise me, did you?... Missy. The Mistress. The psychopath formerly known... as the Master." Missy then teases the Supreme Dalek about which Dalek contained Clara: "Well can't you tell which one's human? Can't you smell it? Remind me, do you have noses in there?... Because I know somebody's got a funny little nose here. A funny little piglet nose."

Young Davros

The Doctor informed the Supreme Dalek that his TARDIS had been distributed because of the Hostile Action Dispersal System; the vessel's Hostile Action Displacement System had been demonstrated in *The Krotons* [1968/9 – see Volume 13] and *Cold War* [2013 – see Volume 73]. After the destruction of the city, the Doctor told Clara, "I was about to say 'the final end'. But I've a horrible feeling I've said it before"; this was a reference to his comments as he saw the Dalek city on Skaro burn in *The Evil of the Daleks* Episode 7 [1967 – see Volume 10]. When the Doctor returned to the young boy in the battlefield in the final scene, he told him, "I left you the last time. Abandoned you. But that was wrong. That wasn't enough."

A key element of the serial was the Doctor's sonic screwdriver, a device used on and off since *Fury from the Deep* [1968 – see Volume 12] and the latest version of which he gave to the young Davros. His replacement – revealed as his sonic shades – echoed other devices seen in previous adventures such as his sonic cane in *Let's Kill Hitler* [2011 – see Volume 68], Jenny's sonic gauntlet, Strax's sonic lorgnette and Vastra's sonic hat-pin in *Deep Breath* [2014 – see Volume 76], Matron Cofelia's sonic pen in *Partners in Crime* [2008 – see Volume 57] and the sonic lipstick used by Sarah Jane Smith in *The Sarah Jane Adventures*. "I thought – on a whim – why would the Doctor feel wedded to a screwdriver? Maybe he fancies varying it for a while," commented Moffat on the BBC website, adding, "I'm sure the screwdriver will show up again some day."

As pre-production continued, Steven Moffat refined his scripts, both of which were issued as Draft Two on Monday 2 February. In *The Magician's Apprentice*, Kanzo's dialogue to the boy was amended, removing references to genetic "artefacts in the topsoil", and the snapping mouths of the hand mines were omitted. The Doctor's conversation with the boy was also shortened. At the dive, the bartender



Left: A young Davros is frozen with fear on the battlefield.

Connections: Sunken city



The Doctor has apparently left traces of his presence at three different versions of the legendary island of Atlantis. One of these had been around 1500 BC when Atlantis had been destroyed by a Chronovore summoned up by the Master in *The Time Monster* [1972 – see Volume 18] and another around 1970 when the lost civilisation was destroyed during *The Underwater Menace* [1967 – see Volume 9]. In *The Dæmons* [1971 – see Volume 17], Azal had also referred to the destruction of Atlantis, apparently at the hands of his race, the Dæmons.

Connections: Mr Pink

- Missy comments to Clara about her boyfriend being dead, having witnessed the fate of Danny Pink in *Dark Water/Death in Heaven* [2014 – see Volume 79].



was now a non-speaking part, and Sarff's method of speaking was no longer defined. The scene at the Shadow Proclamation was simplified to take place in one room, and on Karn, Sarff was now addressed by Ohila rather than one of the other sisters. The description of Davros' sick room was simplified and at Coal Hill School Mr Armitage now became Mr Dunlop, the deputy head. Kate's comments about Clara competing with the Doctor were dropped, as was Clara refusing a gun, and some of the subsequent Missy/Clara confrontation was revised; Missy now threatened to kill another security man ("Sweaty one, on your knees, take a goodbye selfie for your kids") and indeed everyone in the square. The intercutting between UNIT searching for the Doctor and Bors in the courtyard was reduced and the reference to Mercy dropped. Addressing the crowd, the Doctor now said he had helped build a child-friendly visitor centre in addition to a well, and amendments were made to Sarff's entrance and the teleporting of the group up to the ship. The following flashback to the boy in the battlefield was dropped. Sarff's vessel now emerged from hyperspace as it reached its destination. The dialogue in the airlock was changed, adding Clara's asking the Doctor how Missy could still be alive when they saw her killed on Earth. When the Doctor met Davros, the latter no longer offered him the death of all Dalek-kind. Bors was no longer present in the Dalek Control area. As Clara stood at the mercy of the Dalek, Davros now tormented the Doctor with the Daleks' need for his companion to run before they killed her; he also told the Doctor that he wanted him to admit that, "Compassion... is... *wrong*." The closing battlefield scene was also shortened and revised.

In *The Witch's Familiar*, minor changes were made to the opening scenes with Clara and Missy, with Missy now telling Clara that although they escaped because of the vortex manipulators, the devices were now blown out. Davros no longer reminded the Doctor how he abandoned the terrified child on the battlefield. Various changes were made to the dialogue as Missy explained to Clara about the elderly Daleks, and the comments about the Doctor's crushes on teachers were omitted. Also dropped was Davros telling the Doctor that the sick room would open shortly before he died, and some of the subsequent dialogue about the 'cables' was altered. Clara's comment that she had been in a Dalek before was omitted as was some of Davros taunting the Doctor about how Clara would react to his actions. Missy's taunting about which Dalek was Clara was



dropped and the closing scene between the Doctor and the boy in the battlefield was altered and extended.

Readthrough scripts for both episodes were issue on Friday 6 February. In *The Magician's Apprentice*, a new scene was added after the confrontation between Sarff and Ohila; set in the 'same chamber we saw in *Night of the Doctor*', this had Ohila talking to the Doctor about his destiny and reminding him of his friends: "There is the witch. And the apprentice." "Missy and Clara?" responded the Doctor who then told Ohila, "Look after the universe for me. I've put a lot of work into it"; this was a line of dialogue which Steven Moffat had originally given an alternative incarnation of the Doctor in his 1999 *Comic Relief* Special *The Curse of Fatal Death*. The sequence with Sarff then going to report to Davros was dropped. When Missy told Clara that she had cared about the Doctor "since the Academy, since the Cloister Wars! Since the night he stole the moon and the President's wife. Since he was a little girl," she now added that one of these was a lie. Discussing his party with Clara, the Doctor now observed, "I spent yesterday in a bow tie. Day before in a long scarf"; these were references to the sartorial tastes of his eleventh and fourth incarnations. Aboard Sarff's ship, the Doctor now pondered: "Davros made the Daleks. But who made him?" In *The Witch's Familiar*, minor changes only were made to the Doctor's realisation that the Clara Dalek was using the word "mercy" and the subsequent dialogue from Missy about the Hybrid.



Prequel

On Monday 9 February, Moffat also circulated Draft One of *The Knight's Disciple* (ultimately *The Doctor's Meditation*) which was '*Doctor Who* Series 9 Episode 1 Prequel' and related events prior to the Doctor's arrival at the castle courtyard in *The Magician's Appentice* and also featured Bors ('a large oafish warrior'). When Bors entered the tower room, he originally asked, "Magician? What are you doing?" On learning that he had only been meditating for three hours, the Doctor was sipping from a goblet and spat in astonishment... immediately declaring that he needed decent water to meditate. After having made the visitor centre, the Doctor sat by a fire strumming a mandolin when Bors entered with some scrolls. "This is beautiful," said the Doctor. "No technology, no complexity, just beauty. Is there anything better?" When the Doctor commented that he needed to be quiet, Bors asked, "Why? Are people looking for you?" "You'd be surprised," smiled the Doctor sadly. The Doctor confronting Bors' broadsword with a spoon echoed his fight with Robin Hood in *Robot of Sherwood*

Left: The Doctor faces a moral dilemma.

[2014 – see Volume 77], and this draft ended with him saying, "Fancy a friendly?" Later the same day this was reissued as a shooting script, adding references to Clara, how he had to see somebody who was very sick, and how he saved Bors' life after a splinter. Material about the mandolin was replaced with the Doctor's conjuring trick.

Returning actors

Peter Capaldi and Jenna Coleman had been recording on the TARDIS set for Block 1 on Monday 9 February, prior to the readthrough for Block 2 scheduled at 5pm. However, both Steven Moffat and actor Julian Bleach had been stuck on a train arriving from London, and so the reading did not commence until around 8.30pm.

Rejoining *Doctor Who* were Michelle Gomez, and also Jemma Redgrave back in her role of Kate Stewart which she had originated in *The Power of Three* [2012 – see Volume 71] a few years earlier; both actresses had last worked on the show the previous summer on the two-part season finale. Also returning for the story was Clare Higgins as Ohila, and Kelly Hunter reprised her role as the Shadow Architect from *The Stolen Earth/Journey's End* [2008 – see Volume 60]. Davros was to be played by Julian Bleach who had previously played the Daleks' creator in the episodes *The Stolen Earth/Journey's End* back in 2008, since when he had featured as the Grand Master in the CBBC series *MI High* and as Niccolo Machiavelli in the Showtime historical drama *The Borgias*; he had also played the title character in *The Nightmare Man*, a story in the spin-off series *The Sarah Jane Adventures*. The Daleks would mainly be brought to life by the familiar team of actors Barnaby Edwards and Nicholas Pegg with voices from Nicholas Briggs, as they had been since work on the 2005 series.

Cast as UNIT's scientific adviser Jac was Jaye Griffiths whose extensive television career included regular roles in series such as *Love Hurts*, *Bugs*, *The Bill*, *Doctors* and *Silent Witness*. Mr Dunlop was played by Aaron Neil who had featured regularly in *The Grid*, *Five Days* and *Hunted*. Playing Colony Sarff was Scots actor Jami Reid-Quarrell, whose role as the alien conglomeration – which he learnt he had won on his birthday in late January – required a special approach. Sarff was a combination of work from the costume and visual effects department, plus prosthetics from Millennium FX, married with post-production digital effects. Reid-Quarrell practised Sarff's smooth movements in a floor-length kilt which he demonstrated to Hettie Macdonald and casting director



Right: Davros shows his face again.

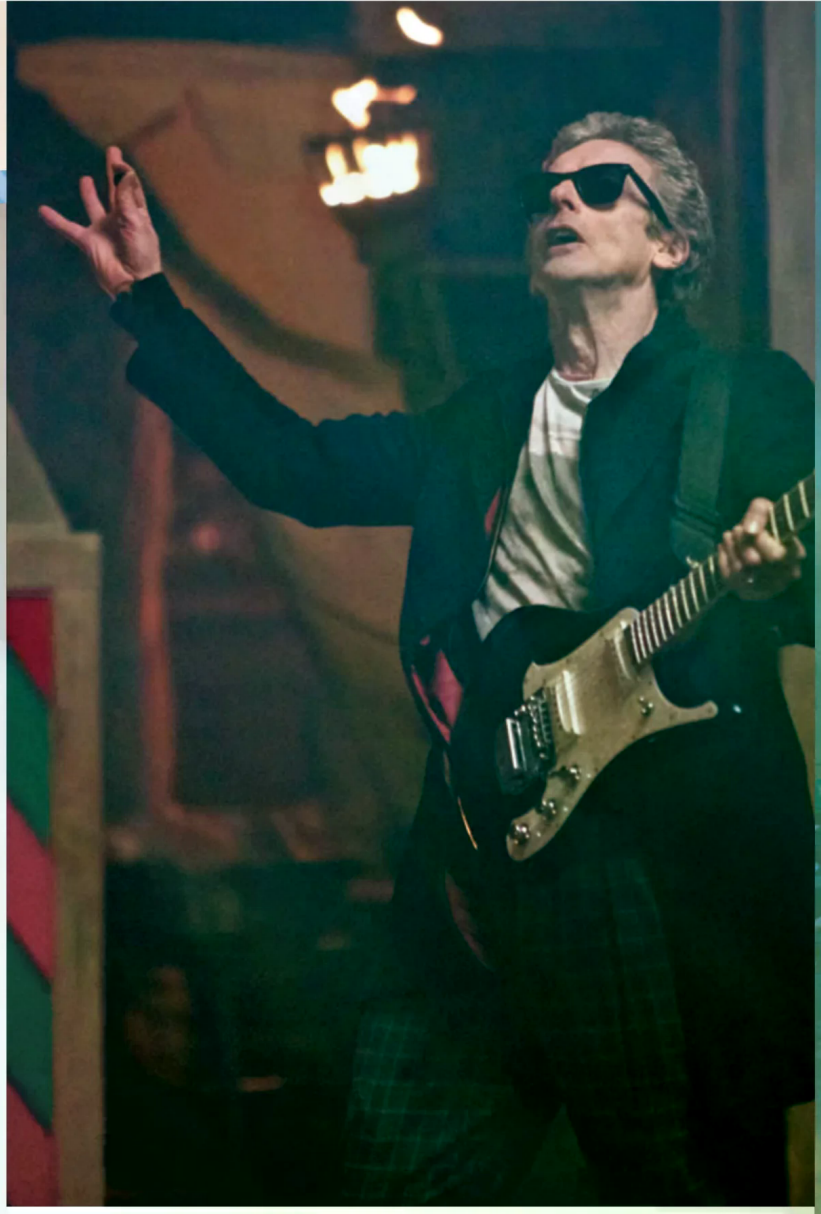
Andy Pryor, also suggesting that he could lean into some form of low-based trolley or gyroscopically controlled skateboard; later in Cardiff, the actor discovered a Segway which would be secreted beneath the character's robes, and familiarised himself with it at the readthrough, before practising in his local park and on tennis courts. Millennium's early designs for Sarff's face were more snake-like and tubular, but were felt to betray his true nature too clearly so the look was humanised.

The cast was astounded when Julian Bleach – who had entered the rehearsal room quietly and meekly – suddenly came alive in his role as Davros. Delighted to be in an episode with the Daleks, Michelle Gomez was also taken with the complexity of the relationship between the Doctor and Missy, commenting to *Doctor Who Magazine*: "It feels like a friendship that has gone wrong."

Dialogue changes

The shooting scripts were issued on Tuesday 10 February. In *The Magician's Apprentice*, there were minor dialogue changes to the opening scene with the Doctor now offering the boy a "choice" rather than a "decision". The bartender at the dive was now omitted and the Doctor/Ohila scene shortened, removing the references to the witch and the apprentice; the subsequent scene of Sarff reporting to Davros was now reinstated. Missy's flashback to her encounter with the Sisterhood was dropped, but her comment that the Doctor trying to kill her was their form of texting was added, as was Clara's quoting the first line of Dylan Thomas' *Do Not Go Gentle Into That Good Night*, written in 1947.

Minor dialogue changes were made throughout *The Witch's Familiar*, including the Supreme Dalek assuring the Doctor that Clara's death was not a deception, and the dialogue between Missy and Clara as they heard the Doctor's demands in the tunnels. The demise of the Dalek attacked by Missy and the aged Daleks was altered. The scene in which Davros offered the Doctor the chance to commit genocide was extended with the Doctor's claims that he was just a bloke in a box telling stories. Missy's entry into the Dalek control room was changed, and dialogue for the Doctor and Clara was added as they escaped in the TARDIS. Missy now told one of the Daleks "You're my secret favourite – don't tell the others"; this referenced an encouraging comment made to nervous contestants by host Bruce Forsyth on BBC One's *Strictly Come Dancing*. ■



Above: Doctor Cool.

THE MAGICIAN'S APPRENTICE / THE WITCH'S FAMILIAR

STORY 254



'THE DOCTOR WHO EXTRA CREW WAS PRESENT ON SET FOR RECORDING.'

Production

'Filming has started on block 2 of the new series of #DoctorWho!' tweeted the official *Doctor Who* account with a picture of the slate for the first take. Block 2 started recording on Thursday 12 February with work on the UNIT ops room set at the chilly location of Caerphilly Castle from 7.30am to 7pm; this was a venue which had featured in the series since *The End of Time* [2009/10 – see Volume 62] in 2009 and was most recently used the previous year for *Robot of Sherwood*. The *Doctor Who Extra* crew was present on set for recording as it would be through much of the block. The scene of Clara's arrival and initial contact with Missy was the focus for work during the rather cold day, which did not require Peter Capaldi.

Cast rehearsals

Coming from a theatre background, Hettie Macdonald had a heavy emphasis on rehearsals for the cast, blocking out the scenes carefully prior to recording. Minor changes were made to both scripts on the first day of the shoot; these were referred to as pink revisions.



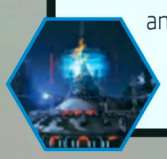
Above: "What do you think of my tank?"

In the first episode, the Ohila/Doctor scene was moved from the cave chamber to the rocky landscape and the Doctor was now worried that Bors was choking on a marble. In the second, changes included Missy explaining to Clara about the ancient Daleks in the sewer graveyard and the departing dialogue of the Doctor and Clara in the TARDIS. By early afternoon, the *Doctor Who* BBC website had reported the start of work on the block with a shot of a clapperboard used that morning.

Work on the ops room set was completed at the castle to the same schedule the following day, concluding Jemma Redgrave's work on the story; these were the scenes after Clara's departure, so Jenna Coleman was not required. At the end of the day, the scene of the Dalek-controlled Bors locating the Dalek was recorded in another part of the castle, with Daniel Hoffmann-Gill having a prosthetic eyestalk applied by Dominique Colbert of Millennium FX.

Connections: The establishment

- The fifty-second-century establishment of the Maldovarium has previously appeared in *The Pandorica Opens/ The Big Bang* [2010 – see Volume 66] and *The Wedding of River Song* [2011 – see Volume 70].



Coal Hill School

After the weekend, the *Doctor Who* team returned to Tonyrefail School on Monday 16 February for recording during half-term at the premises which had previously been seen as Coal Hill School in *The Caretaker* [2014 – see Volume 78]. Although work was scheduled for 7.30am to 6.40pm, there was careful monitoring of the working hours for the child cast who would not be starting until 9.15am. As such, the first scene recorded was of Clara's departure from the school, with stuntwoman Sarah Lochlan supervised by arranger Crispin Layfield doubling for Jenna Coleman on the Triumph Bonneville Scrambler motorbike furnished by TLO Film Services and seen in earlier episodes; other exterior scenes were then completed with Clara calling up

to her class about their homework. The team then moved indoors for the material inside the classroom.

Peter Capaldi and Michelle Gomez joined the production on Tuesday 17 February when recording took place from 7.30am to 7pm in Studio 2 at Roath Lock. Work covered scenes in the hospital waiting room set which was a revamp of the gallery set of the Drum seen in *Under the Lake/Before the Flood*. These scenes required Colony Sarff, with Jami Reid-Quarrell spending two-and-a-half hours being transformed into the reptilian alien colony by Becca Smith of Millennium FX from 4am. "Maggot face" was how Michelle Gomez referred to the made-up Reid-Quarrell during the shoot. A show and tell of the ancient Dalek seaweed and the 'gunk' oozing from the Daleks was performed during the day, along with a test of the projector needed for later sequences in Studio 4. The *Doctor Who Extra* team also grabbed a chance to record a piece with Michelle Gomez to announce the return of Missy, and when he was not required on set Peter Capaldi recorded a wildtrack of his electric guitar playing and practised in Davros' wheelchair.

The scenes in the twelfth-century castle courtyard were the major focal point for recording from 7.30am to 6.50pm on Wednesday 18 February. Three cameras were employed for this sequence which was carefully blocked at the start of the day at the selected venue – RAF St Athan, a former military base which had first been used in 2005 for work on *Rise of the Cybermen/ The Age of Steel* [2006 – see Volume 52] and most recently been visited for *Last Christmas* [2014 – see page 6] in September 2014; because a tank could not be driven into a real castle, the courtyard was constructed as a set in an old hanger. Three of the acrobats were stunt performers Belinda McGinley, David Grant and Nick Daines, supervised by Crispin Layfield. The sequence was recorded as far as Colony Sarff's entrance, including the Vickers-Armstrong FV 4201 Chieftan provided by Nick of Tanks A Lot, a Northamptonshire-based firm which hired tanks out for films, television, corporate events and team-building days. To allow the dialogue to be recorded as cleanly as possible, the Doctor's guitar music had been pre-recorded and was played back while Peter Capaldi appeared to play his Yamaha SGV-800; the actor had suggested that he could play *If I Could Turn Back Time*, a song by Diane Warren recorded by Cher and released in July 1989. As the tank approached through the smoke curtain, Crispin Layfield ensured the actor's safety by using a belt harness to secure him to the vehicle.

Recording on this major set-piece for the first episode continued on Thursday 19 February over the same hours, with the crew visited by former *Doctor Who* producer Philip Hinchcliffe. A set of blue



Left: Bors, a twelfth-century Essex man.

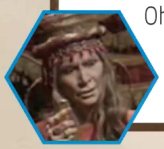


Connections: Space police

The Shadow Architect of the Shadow Proclamation has previously been seen in *The Stolen Earth/ Journey's End* [2008 – see Volume 60]; the Shadow Proclamation used Judoon guards in that episode and had first been mentioned in *Rose* [2005 – see Volume 48].

Connections: Immortal sisters

The Sisterhood of Karn make its first appearance in *The Brain of Morbius* [1976 – see Volume 24] while Ohila is seen in *The Night of the Doctor* in 2013.



revisions was also issued for *The Magician's Apprentice* on this day, covering various changes to the meeting between Clara and Missy in the square. The same day, the BBC announced Michelle Gomez's return as Missy in *The Magician's Apprentice* and *The Witch's Familiar*, with the actress commenting, "Things have been a little beige since I left Missy behind, so I'm delighted to be putting my lippie back on. I'm positively dying to see the Doctor again!" The fact that the cast also included Jemma Redgrave, Kelly Hunter, Clare Higgins and Jaye Griffiths was also emphasised. The 35-second video of Missy eating an apple was posted with the Doctor's nemesis commenting, "I'm back now, so I'm happy about that."

Work at St Athan concluded on Friday 20 with recording scheduled for 7.30am to 5.25pm, first of all clearing the material in the courtyard and then the scene in Sarff's spaceship, after which iconic publicity shots of the Doctor, Clara and Missy were taken. Jenna Coleman and the unit then moved to the next base of operations – the Mercure Holland House Hotel on Newport Road in Cardiff – while the team briefly returned to Roath Lock for a show-and-tell session of the sewer corridor set which had been built in Studio 1. Recording in the afternoon was carefully scheduled around the working hours of the children involved in the scene, notably Demi Papaminas who played the truant schoolgirl who spoke to Clara as she travelled to UNIT on a London Street, which was actually Howard Gardens. This time, Elspeth Rodgers had been booked to double for Jenna Coleman on the Triumph under Crispin Layfield's supervision, but at a late stage a male stuntman was booked to perform this material. This work was covered by *Wales Online* during the day with Kathryn Williams' article discussing how some of the city centre had been closed off and a follow-up from Kate Rees about Jenna Coleman's male stunt double. Over the weekend, this story was picked up by the online *Daily Mail* which ran Nola Ojomu's story *It's Jenna Cole-MAN!* on Sunday 22.

Tenerife

On Monday 23 February, the unit and minimal cast flew out to Tenerife and were initially based at the Hotel Nogal in Escalona and Hotel Spa Villalba in Vilaflor in the south of the island. Production while on Tenerife was undertaken in conjunction with Sur Film Production & Services who had worked with the BBC team for recording in Lanzarote for *Kill the Moon* [2014 – see Volume 78] in May 2014. Recording then got underway between 8.30am and 7pm on Tuesday 24 at the environmentally protected area of Minas de San José at the top of the Parque Nacional Del Teide, with cast and crew under strict instructions about various prohibitions while working in the volcanic landscape. At the very high altitudes around the highest mountain in Spain, vistas were available which were devoid of buildings... but it was cold in the mornings and very hot during the day. Wire expert Bob Schofield rigged his equipment with stunt supervisor Gordon Seed supervising with Dani Biernat, who would double for Jenna Coleman during the scene of Clara hanging upside down to be recorded the next day. *Doctor Who Extra* was also present to cover the overseas shoot. The scenes of Clara and Missy finding themselves on Skaro at the end of Episode 1 were recorded first, without



Above: Michelle Gomez and the crew out on location.

the presence of the Dalek which captured them; various insert shots of the pair were also scheduled for playback onto the sick room monitor. Next, the scenes of Clara and Missy approaching the cave and Clara being pushed down into the darkness were recorded for *The Witch's Familiar*. There was then a make-up change for Jenna Coleman before she joined Peter Capaldi for the sequence where the Doctor and Clara watch the city burn. "We were in a very isolated location. You had to drive quite a distance to get to it," Peter Capaldi told *Doctor Who Magazine*. Numerous plate shots of the landscape were then taken for translights (such as the sunrise seen from the sick room window) and CGI work of the Dalek city in *The Witch's Familiar*.

Because the unit was to move at the end of the day, cast and crew had to check out of their hotels on the morning of Wednesday 25 before setting off to record back at the Minas de San José from 8.30am to 6pm. With all the plate shots completed, work continued with the start of *The Witch's Familiar* as Gordon Seed supervised Dani Biernat spinning upside down as Clara when ensnared by Missy; this sequence occupied the day's schedule, with the stunt double seen in long shot and performing the drop when Clara was cut free. This required Biernat to drop about four feet, an impact which she was unable to take as she would usually do on her shoulder because of the wiring on her legs which prevented her twisting. *Doctor Who Extra* chatted to Jenna Coleman and Gordon Seed about the sequence. Talking to BBC Media, Jenna Coleman noted, "I've done a lot of hanging upside down this series! Upside down on a cliff in Tenerife was new, but surprising, it looks so easy but it's not at all. It was tricky because we could only do it in minute spurts, filming the scenes."

Meanwhile, Peter Capaldi had completed his work and departed for the UK on an 11am flight. After work, the team then checked into the Vincci Seleccion Buenavista Golf & Spa at Buenavista del

Connections: Secret base



- UNIT's base of operations at the eleventh-century Tower of London is established in *The Christmas Invasion* [2005 - see Volume 51] and revisited in *The Power of Three* [2012 - see Volume 71] and *The Day of the Doctor* [2013 - see Volume 75].

Norte and La Quinta Roja at Garachico on the north-west part of the island.

By now, news about the *Doctor Who* shoot on the island had hit the internet, and some Spanish devotees of the series were delighted to have the chance to witness the stars at work on the final couple of days there. Recording on Thursday 26 February took place at the Glorieta de San Francisco in Garachico from 8am to 6.30pm. This saw the start of the confrontation between Missy and Clara in the square in *The Magician's Apprentice*. Sur Film furnished the vehicles required for Clara's security – a Mercedes-Benz C200 limo and an Audi Q7 4x4 – and the puppy with which Missy would draw her provoking comparison, while the use of firearms was carefully supervised by armourer Angel Airan Bonilla. Recording proceeded to the pair pondering where the Doctor would spend his last night, while shots of Clara for Kate's monitor were also recorded.

The team returned to the Glorieta de San Francisco on Friday 27 when the scenes in the Square were to be recorded between 8am and 6pm. With the Clara/Missy material completed along with Skype shots for UNIT, the final scene recorded was Missy's call to UNIT demanding a meeting with Clara. Various voice-over elements for both Clara and Missy were also recorded during the day, with the unit wrapping early shortly after 2pm with all the vital location material completed.

The crew then flew back to Cardiff on the Saturday morning. Back in the UK, the BBC posted a six-second 'sneak peek' of the show's stars in Tenerife.

The next week of recording began with Day 12 – Monday 2 March – which was scheduled as a night shoot at Taffs Well Quarry near Morganstown (first seen in *Doctor Who* in *The Fires of Pompeii* [2008 – see Volume 57] recorded in 2007) from 5pm to 2am. During the afternoon, the crew had a recee of the sewer set at Roath Lock at 2.30pm prior to heading off onto the cold and windy location which would represent the planet Karn where the Sisterhood would confront Sarff and convey his message to the Doctor. Only Peter Capaldi of the main cast was required, and was then free until Friday. Clare Higgins reprised her role as Ohila during the very cold shoot and was amused to discover that horseboxes were being used as dressing rooms since they were the most practical form of mobile container to bring into the inhospitable terrain. "A natural amphitheatre," was how Higgins described the venue for her 'proper' series début on *Doctor Who Extra*.

Because of the night shoot, the crew had late starts for the rest of the week. Recording at Roath Lock on Tuesday 3 March was scheduled from 2.30pm to 1am on the tunnel sets which had been constructed for *The Witch's Familiar*. In these scenes, Missy explained to Clara about the nature of the slimy caves and



Right: Clara tries to reason with Missy.

Connections: Fine villain

The text 'YOU SO FINE. YOU BLOW MY MIND. HEY MISSY YOU SO FINE YOU SO FINE YOU BLOW MY MIND HEY MISSY!!!' echoes Missy's own rendition of Toni Basil's 1982 chart hit *Mickey* from *Dark Water/ Death in Heaven* [2014 – see Volume 79].

baited a trap for a Dalek. A low-angle prism lens provided by Films@59 was used in some of these scenes, with the Dalek operated from inside by Barnaby Edwards, while Colin Newman remotely controlled elements of the casing's movement and Nicholas Briggs delivered the voice live on set. During the day, Michelle Gomez was visited by her brother Derek Gomez, an armourer in the film and television industry; a recce on the vast Dalek control room set was also held to plan further work in advance. The large set for the hanger in the Drum seen in *Under the Lake/Before the Flood* had been converted into the control room area, drawing upon the style of the original 1963 Dalek serial for this chamber and the surrounding corridors.

Female cast and crew

Further work on the cave sets was scheduled for 1pm to 11.30pm on Wednesday 4, picking up with some outstanding close-ups of Missy and continuity with the complex sequence of disabling of the Dalek which took up most of the afternoon and evening.



With Sunday 8 March being International Women's Day, on Thursday 5 a photograph of all female cast and crew members was taken on the TARDIS set before recording which was scheduled for 11.45am to 10.15pm at Roath Lock; visiting the set was BBC Trust chairwoman Rona Fairhead. Work began with the remainder of *The Witch's Familiar* scenes in the cave set as Clara took her place inside the Dalek. Jenna Coleman commented that the open-fronted three-quarter Dalek prop which she sat in for all the close-ups of Clara inside the casing was "pretty comfy" but also claustrophobic; the heat meant that the wires glued to her head kept falling off and needed to be reapplied. Meanwhile, the Daleks had arrived *en masse* in Studio 3 where the operators underwent rehearsals from 12.30pm, with Nicholas Pegg – a seasoned Dalek operator since *Bad Wolf/The Parting of the Ways* [2005 – see Volume 50] – taking on the mantle of the second 'hero' Dalek operator. The return of both Davros and the Daleks was kept secret as far as possible, and on the call sheets the Daleks were referred to as 'Enemy' rather than by name. The massed Daleks included replicas supplied by *Doctor Who* Experience curator Andrew Beech, being replicas of both standard and Black Daleks from *The Evil of the Daleks* and two 1963-style Daleks; he also operated various Dalek elements alongside Neal Evans, Lyn Walters and Colin Newman. David Hobday loaned and operated a grey Renegade Dalek styled in the manner of *Remembrance of the Daleks*, while a version of the Special Weapons

Connections: Ready to play



- Missy's declaration that she is going to speak to Clara and UNIT through "the square window" echoed the BBC nursery series *Play School* which ran from April 1964 to October 1988; in this, young viewers were invited to guess which shaped window the next filmed item could be seen through – either round, square or arched.

Left: Sheltering from the sun.

Connections: Boogaloo

By having the crowd chant "dudes", the Doctor has them complete the title of the song *All the Young Dudes*, written by David Bowie and released by Mott the Hoople in July 1972.



Dalek from *Remembrance of the Daleks* originally made by This Planet Earth (which had a cameo in *Asylum of the Daleks* [2012 – see Volume 70]), a bronze Dalek Caan (Goldie) and a black Dalek Sec (Garth) came from Tom Nichols of *hireadalek.com*. The use of fan props allowed the production team to maintain more secrecy, than have the public notice the recall of too many other casings from elsewhere. Initially, the Special Weapons Dalek was not going to be used, but Hettie Macdonald – who was very attentive to the details of the Dalek props – liked the look of it; the casing was rigged with lights and given dialogue for the first time on screen. Also present were the original Dalek and a dummy made for *Dalek*, another made for *Bad Wolf/The Parting of the Ways*, another made for *Army of Ghosts/Doomsday* [2006 – see Volume 53], another bronze and the red Supreme Dalek made for *The Stolen Earth/Journey's End*, and two modern replicas from This Planet Earth. So impressive was the array of Daleks that Peter Capaldi, who was not required for the day, came over from his Cardiff flat to see the spectacle.

With the tunnel scenes completed, the Dalek control scenes at the end of *The Magician's Apprentice* with the apparent destruction of Clara, Missy and the TARDIS were recorded, along with material of the Daleks in their lair for playback onto the sick room monitors. Following this, Jenna Coleman was not required for over a week while Michelle Gomez would also have a few days clear.

The end of the week saw work scheduled for 9.15am to 7.45pm on Friday 6. Resuming the role of Davros (or 'Enemy Leader' as the call sheets referred to him)



after a gap of seven years, Julian Bleach was in early for a three-hour prosthetic transformation supervised by Dave Bonneywell and Rita Anjos of Millennium FX. A new face sculpt for Davros was undertaken, effectively an older and more worn version of Neill Gorton's 2008 design; this was based on the original cast of the actor and used the earlier prosthetic as reference.

While the scenes for the day were blocked, a second camera recorded a close-up of goo coming out of the Dalek eyestalk in the tunnel scenes in Studio 1. The liquid Dalek remains were created from food additive with paint colour and pumped through a tube into a manifold inside the Dalek casings, with tubes then distributing the viscous mass out through vents in the Dalek domes as required. The focus for the day was the meeting between the Doctor and Davros in the sick room,



Left: Female cast and crew members pose for a photo in the TARDIS on International Women's Day.

a set constructed adjacent to the TARDIS set in Studio 4 which used projector images of the material recorded in Tenerife outside the windows. Extracts from *Genesis of the Daleks, Resurrection of the Daleks* and *Remembrance of the Daleks* as indicated in the script were fed to the screens on the set, along with extracts of the Doctor addressing Davros from both *Revelation of the Daleks* Part Two [1985 – see Volume 41] and *The Stolen Earth*. The end of *The Magician's Apprentice* was recorded, with work witnessed by Mark Freeland, the BBC's controller of fiction and entertainment.

The photograph of the female cast and crew members on the TARDIS set was released by the BBC to mark International Women's Day on Sunday 8 March. Publicity items scheduled for Monday 9 March included both a photoshoot with the Doctor and Davros plus a *Doctor Who Extra* interview with Peter Capaldi in Studio 3. Recording for the first part of the week was planned for 7.30am to 7pm each day, and from 8am that morning the remote-control Davros wheelchair was available for Peter Capaldi to rehearse in. Recording began with the scenes of Sarff arriving outside the sick room both alone and with the Doctor. After the opening episode scene of Davros hearing his security officer's report, work continued on *The Witch's Familiar* with the Doctor telling Davros to "get out", Davros calling for help and the arrival of his creations to see his prone torso, and then Davros telling Sarff that they were going to trap the Time Lord. Millennium also created the fake torso for the prone Davros, with the rest of Julian Bleach's body hidden beneath the raised set.

Davros' prosthetics

The scene of the Daleks entering the hospital area in *The Witch's Familiar* began recording on Tuesday 10 March before work moved inside the sick room for the key Doctor/Davros scenes in *The Witch's Familiar* through to the scientist's attempt to goad the Doctor over his shame. Work continued on the Doctor/Davros material in the sick room throughout Wednesday 11, with a prosthetic change for Julian Bleach to allow Davros to open his eyes for the first time in millennia. This variation of the standard mask had elements which required glueing to the actor's eyelids, and for which Bleach was happy to have his eyelashes cut off.

Michelle Gomez rejoined the team on Thursday 12 when work in Studio 4 was scheduled for 8am to 7.30pm and attended not only by Benjamin Cook of *Doctor Who Magazine* but also Chinese delegates who



Above: Capturing a scene between Clara and the Doctor.

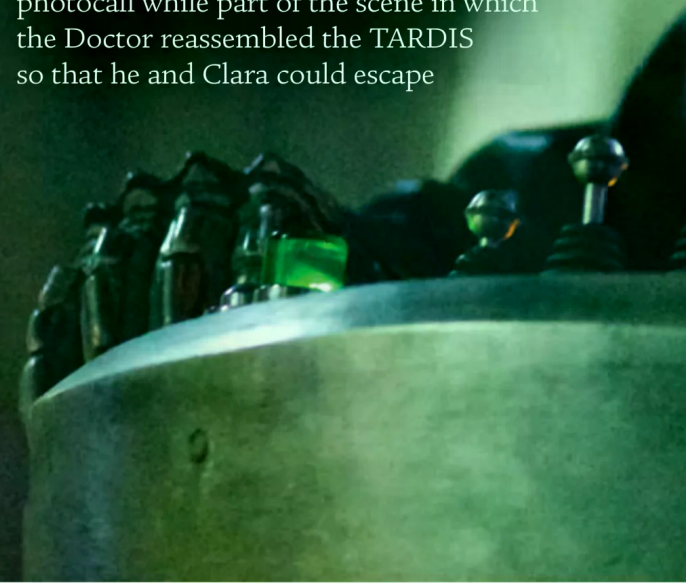
were visiting the Welsh Assembly. The scenes of sunrise on Skaro as seen from the sick room were completed, continuing with Missy blasting her way into the sick room from the corridor, and then Davros seeing the effect of the Doctor's regeneration energy on his creations. This was the final day on set for Julian Bleach who was given a round of applause after his last shot for his uncomplaining approach to the uncomfortable role; Steven Moffat was on set this day and finally plucked up courage to get a selfie taken with Davros on the character's final day in studio.

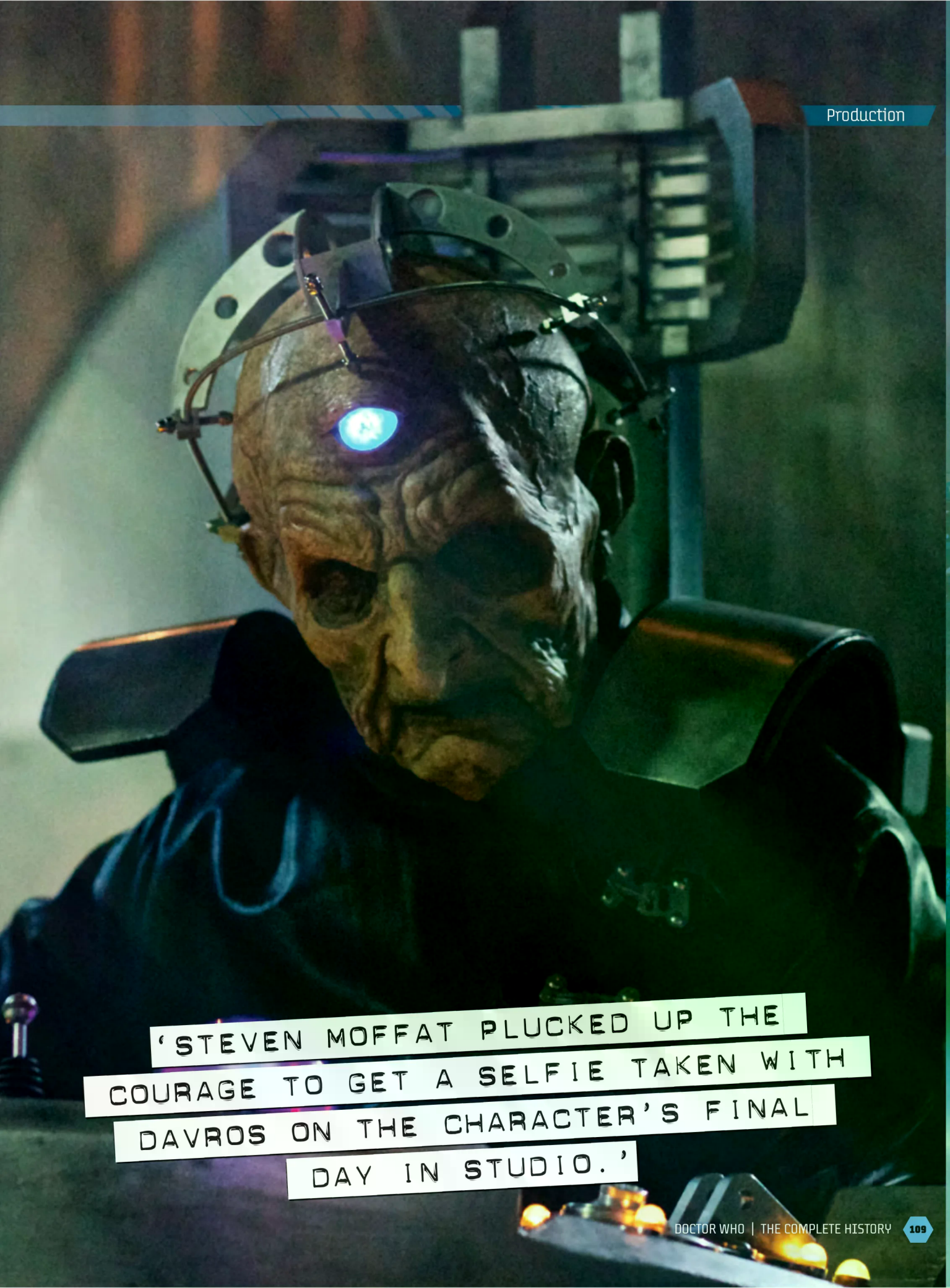
Also on Thursday 12, it was announced that *Doctor Who* would feature in part of the BBC's Make It Digital computer awareness venture with a new nationwide challenge building on the success of *The Doctor and the Dalek* from the previous year. Alan Yentob commented that Steven Moffat was "on board" and there were plans to integrate the challenges into scripts for the new series.

The focus shifted back to the vast Dalek control set in Studio 3 on Friday 13 for work from 7.30am to 7pm which was now the standard studio schedule for the block. The scenes of the Doctor entering in Davros' chair and his capture by Sarff were recorded for *The Witch's Familiar*, plus other material on the set with the Daleks and Dalek dialogue for later scenes in *The Magician's Apprentice*. Lyn Moses joined the team as one of the remote control 'Enemy Operators' while Peter Capaldi struggled to master his control of the electric wheelchair. "It was a nightmare," he told *Doctor Who Extra* which recorded shots of the prop with 'L' plates appended and the show's star hitting the door frame as the Doctor attempted to make his impressive entrance.

Clara Dalek

After the weekend, Peter Capaldi, Jenna Coleman and Michelle Gomez were all required at Roath Lock where set visitors included Tim Hancock (who looked after the Dalek rights for the estate of Dalek creator Terry Nation), BBC One controller Charlotte Moore and also *Doctor Who Magazine* writer and artist Mike Collins, who now also worked on the story as a storyboarder. Monday 16 March found the team back in Dalek control, starting with the scenes of Missy and the Clara Dalek (operated by Barnaby Edwards) confronting the Dalek Supreme, after which Michelle Gomez attended a photocall while part of the scene in which the Doctor reassembled the TARDIS so that he and Clara could escape





'STEVEN MOFFAT PLUCKED UP THE COURAGE TO GET A SELFIE TAKEN WITH DAVROS ON THE CHARACTER'S FINAL DAY IN STUDIO.'

Connections: TARDIS talk

- The Doctor claims – as he had in *The War Games* [1969 – see Volume 14] – to have stolen a TARDIS and left Gallifrey and the Time Lords. He also confirms to Davros that Gallifrey has returned, having protected it in a pocket universe during the Time War in *The Day of the Doctor* [2013 – see Volume 75].



was recorded. Talking to BBC Media, Peter Capaldi commented, "Once you had [the Daleks] moving, it was very funny watching Hettie directing them, because she was directing them like actors – 'you're getting upset at this moment, have a look at your friends' – and they'd look at their friends and then she'd say – 'you need to look nervous now' – and they'd actually be able to convey nervousness – it was actually very, very clever."

Recording on Tuesday 17 March began in Studio 4 with the seaweedy mass erupting through the grilles of the hospital corridor, after which the Doctor was reunited with the Clara Dalek. The team then moved to Studio 1 where Gordon Seed supervised the last part of the scene in which Missy and Clara enter the cave... and Missy pushes Clara into the fissure to test its depth. At the start of the day, Jenna Coleman found time to chat to *Doctor Who Extra*, with Nicholas Briggs also performing various other Dalek voice wildtracks.

A press day was scheduled for Wednesday 18 March, with journalists in attendance from publications such as *Total TV Guide, TV Choice, The Sun TV Magazine, Saturday Express Magazine, TV + Satellite Week, TV Times, SFX, Radio Times* and *Western Mail Magazine*. The day began back in Howard Gardens with Jenna Coleman completing some of Clara's material on a Triumph (from JP Cars) when she stopped on the London street. At the same time, a B camera also recorded effects elements for Block 1 and undertook gel tests for the upcoming Block 3. Back at Roath Lock, the sequence of Clara and Missy emerging from the hospital ship into an apparent starfield was undertaken in a greenscreen area in Studio 3; this background was also used for the effect shot of Missy exploding out of the UNIT HQ monitor. The dialogue between the Doctor, Clara and Missy prior to Sarff's arrival in the waiting room was then completed in Studio 2. Michelle Gomez then went to meet the press and chat to *Doctor Who Extra* while the crew moved back to Studio 3 to record all the inserts of Clara trapped inside the Dalek casing, and the distorted Dalek dialogue of her own voice. After recording, Peter Capaldi and Jenna Coleman – who had completed her work with the main unit for the block – departed for the readthrough of *The Girl Who Died* [2015] and *The Woman Who Lived* [2015] which would form Block 3 in Rooms GF68+69.

Neither Peter Capaldi nor Jenna Coleman – who, with Matt Smith, were attending the London premiere of *Cinderella* that evening – were required on Thursday 19 on which work began in Studio 4 with Missy's capture by the



Right: Get out of that without moving!



Left: Destroyed Daleks.

Daleks in the waiting room area. The meeting of Missy and Clara Dalek with a genuine Dalek was recorded next, followed by insert shots such as Missy poking Davros' eye and Missy in the starfield. Meanwhile, Jami Reid-Quarrell was interviewed by *Doctor Who Extra* prior to his transformation into Colony Sarff for the afternoon's recording of the Maldovarium scene on location at the bar in the Old Custom House on Bute Street. For the mass of aliens at the dive, the Blowfish prosthetic (created for the 2008 *Torchwood* episode *Kiss Kiss Bang Bang* and then appearing in *Doctor Who* from *The Pandorica Opens*) was applied by Dominique Colbert, while a Millennium team comprising Freya Hargreaves, Ruth Kelly, Elaine Morris and Emma Corck supervised the Sycorax (from *The Christmas Invasion* [2005 – see Volume 51]), a pair of Hath (from *The Doctor's Daughter* [2008 – see Volume 58]), two Ood (an alien race first seen in *The Impossible Planet/The Satan Pit* [2006 – see Volume 53]), a Kahler (*A Town Called Mercy* [2012 – see Volume 71]), a Skullion (*The Man Who Never Was*, a 2011 story from *The Sarah Jane Adventures*) and aliens referred to as George, Harry, Steve and Ted.

The BBC continued to release online videos about the series, with Peter Capaldi extolling the different sets on display at the *Doctor Who* Experience in the 29-second *Twelfth Doctor in FIVE TARDIS Console Rooms!* on Thursday 19 and production designer Michael Pickwoad taking 1'14" to explain *How Science Shaped the TARDIS* on Friday 20. Cast and crew were warned about not looking directly at the sun during the solar eclipse on the morning of Friday 20 March, the day which the BBC team spent at Margam Castle at Port Talbot, a venue used on various episodes since *The Sontaran Stratagem/The Poison Sky* [2008 – see Volume 58] in October 2007. This was the 'exotic building' for the Doctor's amazing escape as related by Missy to Clara in *The Witch's Familiar* and featuring Peter Capaldi as the current incarnation along with Eamon Corbett and Terence Meredith appearing as the fourth and first incarnations of the Time Lord. Rob Jarman doubled for the show's star in the Doctor's stunt shots, supervised by Crispin Layfield, while the Doctor's wink to Clara featured Belinda McGinley standing in for Jenna Coleman. To achieve some of the slow-motion shots, special high-speed recording was implemented. Work for the week concluded early, shortly before 5pm.

Skaro battlefield

Following the weekend, recording resumed at Dragon International Film Studios which had been previously used by the team on *The Doctor's Wife* in September 2010 [2011 – see Volume 67]. Exterior work on the Skaro battlefield was scheduled from 7.30am to 6.40pm, with careful provision for the limited hours of Joey Price as the young Davros who would only be available from 10.20am, although his stand-in Jack O'Connell was



Connections: Stone-cold sober

- Missy's announcement that "the bitch is back" refers to Elton John's 1974 song of the same name, which he wrote with Bernie Taupin.



Above: "Tell me the name of the boy who isn't going to die today."

present from 8am. The aerial views of the battlefield from the biplanes were achieved early on the day using a drone camera supplied by the Aerial Picture Company, and Crispin Layfield supervised all the stunt elements for the day.

The Doctor/Davros scenes were completed to the same schedule on Tuesday 24, with Joey Price chatting to *Doctor Who Extra* between takes and a timelapse of the TARDIS assembly also being recorded. "I'm a really big *Doctor Who* fan and I found out just before Christmas," commented the young actor who had not yet told his friends about his key role in the series. Special effects supervisor Danny Hargreaves was also interviewed about how an excavator was used to dig holes to house the explosive material which would then be covered with mud and detonated to simulate the effect of the minefield.

Block 3 started recording on Wednesday 25 March with the main unit, while Hettie Macdonald completed her schedule with a second unit. Recording was scheduled for 10am to 9.30pm, starting on the Dalek control set at Roath Lock picking up on various Dalek scenes across both episodes, including the Daleks being engulfed by the remains of their elderly. Around 5.45pm, the unit moved to Cardiff City Hall on Gorsedd Gardens Road which had been used on various episodes including *Voyage of the Damned* [2007 – see Volume 57] in August 2007. Becca Smith transformed Jami Reid-Quarrell into Sarff while Dominique Colbert took charge of the Judoon costume on behalf of Millennium. Both featured in the scene at the Shadow Proclamation with the Shadow Architect. Meanwhile, the *South Wales Evening Post* carried a story about the work at Margam Park.

The effect of the Daleks' rays on the TARDIS control room was the first shot recorded on the standing set in Studio 4 on

Thursday 26 March when the second unit was scheduled to work from 8.30am to 8pm. Recording continued on the adjacent city corridor set for scenes of the Daleks searching for the Doctor in *The Witch's Familiar*, concurrent with various pick-up shots. By 5pm, the team had cleared the studio to make way for the Block 3 crew and allow access to the TARDIS set, with the team moving to Studio 2 and the waiting room area for further Dalek scenes in *The Witch's Familiar*. This included various shots achieved using model Daleks on miniature replicas of the full-size city sets. Finally, shots of the Daleks and the TARDIS on the surface of Skaro were achieved using the greenscreen facilities in Studio 3.

Friday 27 March was scheduled for work at Roath Lock from 7.30am to 7pm, starting with the visual effects element of the fireball for the demise of the Dalek in the tunnels during *The Witch's Familiar* and the apparent explosion of the TARDIS in *The Magician's Apprentice* both recorded on the backlot outside Studio 1. The crew then went inside Studio 3 to record numerous pick-up shots including the view from Sarff's spaceship, the Doctor's sonic on the courtyard floor, gunk erupting from the Daleks, and wide shots of the control room shaking. Also recorded at this time was the material with the three news anchors reporting on the planes in the opening episode. Finally, in Studio 2, additional model shots of the city were completed and the unit wrapped early shortly after 4.45pm.



Left: Constructing the Daleks.

2015 series prequel

After the weekend, the *Doctor Who Extra* team joined the second unit in London for a very brief recording at the Tower of London from 6.30am on Monday 30; this showed Clara arriving on her motorbike, with stunt co-ordinator Lucy Allen standing in for Jenna Coleman. By 8.30am, the unit was on the move again, heading north to the Imperial War Museum at Duxford near Cambridge where the shots of the biplane above the Skaro battlefield were scheduled to have completed by 4pm. The 1941 vintage DH82A Tiger Moth (G-ANRM) was piloted by Captain Barry Hughes of Classic Wings for the flight. With this shot recorded, Block 2 was finally wrapped.

Inserts for the episodes were recorded by a second unit on Friday 22 May during work on Block 4 (*The Zygon Invasion/The Zygon Inversion* [2015]); these included shots of Missy (played by Victoria Harding) stabbing the Dalek with her brooch and of Clara as seen on the monitor in Davros' room.

The prequel for the 2015 series was recorded in a single day by director Ed Bazalgette – who had handled Block 3 – and producer Derek Ritchie on Wednesday 27 May while the main unit was working on the Zygon episodes with director Daniel Nettheim. This took the BBC team back to

Caerphilly Castle for work between 7.30am and 7pm, with the boar flag from *Robot of Sherwood* erected over the premises. Daniel Hoffmann-Gill reprised his role as Bors alongside Peter Capaldi as the Doctor, with the two tower scenes recorded first in reverse order; an insert of Bors saying "dude!" was also taped for *The Magician's Apprentice*. At the same time, a second camera recorded establishing shots of the castle and the shot looking down the well. The team then moved outside to complete the prequel with material in the field; for his magic act, Peter Capaldi did some impersonations of the twentieth century television comedy magician Tommy Cooper. Rachel Talalay, who was due to direct *Heaven Sent* [2015 – see Volume 83], also dropped in on the location work.

Some close-ups of Bors in the castle courtyard were recorded with Daniel Hoffmann-Gill by a B camera at Roath Lock Studio 1 on the afternoon of Monday 27 July, Day 1 of Block 7 on which the main focus was *Sleep No More* [2015]. ■

PRODUCTION

Thu 12 Feb 15 Caerphilly Castle, Castle Street, Caerphilly (UNIT Ops Room)
Fri 13 Feb 15 Caerphilly Castle (UNIT Ops Room; Castle - Workshop)
Mon 16 Feb 15 Tonyrefail School, Gilfach Road, Tonyrefail (Coal Hill School; Clara's Classroom)
Tue 17 Feb 15 BBC Roath Lock Studios: Studio 2 (Hospital Station - Waiting Room)
Wed 18-Thu 19 Feb 15 MOD St Athan, Barry, Vale of Glamorgan (Castle Courtyard)
Fri 20 Feb 15 MOD St Athan (Castle Courtyard; Sarff's Space Ship); Howard Gardens, Cardiff (London Street)
Tue 24 Feb 15 Minas de San José, Teide National Park, Tenerife (Skaro; Skaro - Cave; Dalek City)
Wed 25 Feb 15 Minas de San José (Skaro)
Thu 26-Fri 27 Feb 15 Glorieta de San Francisco S N, Garachico 38450 Tenerife (The Square)
Mon 2 Mar 15 Taffs Well Quarry, Ty Nant Road, Morganstown (Karn)
Tue 3-Wed 4 Mar 15 BBC Roath Lock Studios: Studio 1 (Caves/Tunnels)
Thu 5 Mar 15 BBC Roath Lock Studios: Studio 1 (Caves/Tunnels); Studio 3 (Dalek Control)
Fri 6 Mar 15 BBC Roath Lock Studios: Studio 1 (Caves/Tunnels); Studio 4 (The Sick Room)
Mon 9 Mar 15 BBC Roath Lock Studios: Studio 4 (Davros Hospital Station - Corridor; The Sick Room)
Tue 10 Mar 15 BBC Roath Lock Studios: Studio 4 (Davros Hospital Station - Corridor; The Sick Room)
Wed 11 Mar 15 BBC Roath Lock Studios: Studio 4 (The Sick Room)
Thu 12 Mar 15 BBC Roath Lock Studios: Studio 4 (The Sick Room; Davros Hospital Station - Corridor)
Fri 13 Mar 15 BBC Roath Lock Studios: Studio 3 (Dalek Control)
Mon 16 Mar 15 BBC Roath Lock Studios: Studio 3 (Dalek Control)
Tue 17 Mar 15 BBC Roath Lock Studios: Studio 4 (Davros Hospital Station - Corridor); Studio 1 (Skaro - Cave)
Wed 18 Mar 15 Howard Gardens (London Street); BBC Roath Lock Studios: Studio 3 (Starfield; Greenscreen; Clara Dalek); Studio 2 (Waiting Room)
Thu 19 Mar 15 BBC Roath Lock Studios: Studio 4 (Davros Hospital - Waiting Room; Dalek City - Corridor Junction; The Sick Room; Starfield); Old Custom House, Bute Street, Cardiff (Maldovarium (Space Port))
Fri 20 Mar 15 Margam Country House, Port Talbot (Exotic Building; Darkness)
Mon 23-Tue 24 Mar 15 Dragon International Film Studios, Park Llanilid, Near Pontyclun (Battlefield)
Wed 25 Mar 15 BBC Roath Lock Studios: Studio 3 (Dalek Control); Cardiff City Hall, Gorsedd Gardens Road, Cardiff (Shadow Proclamation + Corridor)
Thu 26 Mar 15 BBC Roath Lock Studios: Studio 4 (The TARDIS; Dalek City - Corridor); Studio 2 (Davros Hospital Station - Waiting Room; Dalek City (Model)); Studio 3 (Skaro)
Fri 27 Mar 15 BBC Roath Lock Studios: Backlot (Caves/Tunnels); Studio 3 (Sarff's Space Ship; News reports; Castle Courtyard; Dalek Control); Studio 2 (Dalek City (Model)).
Mon 30 Mar 15 The Tower, St Katherine's Way, London (Tower of London); Imperial War Museum, Duxford, Cambridge (Battlefield)
Fri 22 May 15 BBC Roath Lock Studios: Studio 2 (Missy Inserts); Studio 2 & Studio 3 (Clara pick-up)
Wed 27 May 15 Caerphilly Castle (Castle Courtyard)
Mon 27 Jul 15 BBC Roath Lock Studios: Studio 1 (Castle Courtyard)



Post-production

Various CGI elements were added to the episodes in post-production, including gunfire on the Skaro battlefield and the effect of the hand mines; the worlds housing the Maldovarium and the Shadow Prolamation, the planet Karn; the frozen planes and their shadows; Missy's head emerging from "the square window" and the effect of her weapon; the snakes comprising Colony Sarff and his vessel; the 'space station' containing Davros and the area beyond the fake airlock; plus the city of Skaro and the usual effect of the Dalek weaponry.

As usual, timing cuts were made to bring the episodes down to fit the extended 50-minute slot available on BBC One. In the pre-credits of *The Magician's Apprentice*, after the Doctor had tried to assure the boy about his open mind, the child asked, "What are you doing here?" "Saving your life," explained the Time Lord, to which the boy asked, "Why?" "Because I like you," replied the Doctor. "You've never

Above: Missy sips her coffee through pursed lips.

met me," reasoned the boy. "Well how am I ever going to meet you if I don't save your life?" asked the Doctor, causing the child to give a little laugh, then continuing: "Oh, a laugh, that's good. Humour is the decadence of reason, so that means you've stopped panicking, and started thinking."

The scene between the Doctor and Ohila was removed and – with the references naming Davros removed in dubbing – was restructured to form an additional prologue for the new series. When Clara saw something out of the classroom window, Alison heard a hiss and said: "Miss, I think I saw a snake...!" "That's nice, don't frighten it, everybody hush," replied the teacher, ignoring the pupil as she stared out of the window. As the pupils checked the news on their phones, Alison told Miss Oswald: "Miss, I think your phone's ringing, and you're getting lots of texts." After Clara departed and left the flustered Mr Dunlop in charge of her class, the teacher attempted to explain: "Well. As you can see, there is something of a very minor crisis going on, but I'm sure the authorities have got their very best people..." There was a beeping from outside, and when Dunlop opened the classroom window, Clara called up, "Homework – page 27 to 30. Due in tomorrow," before roaring off on her bike. Dunlop then turned to the class; "Um. Miss Oswald..." he began, pausing, and then with a little laugh finished, "... is awesome." On the London streets, Clara screeched to a halt at the edge of a static shadow cast by a frozen plane in the sky above. "Exciting, isn't it?" she said to the two pupils on the pavement nearby. "I'm frightened," said the girl. "Same thing. Different word," said Clara, then asking, "Shouldn't you two be at school?" before roaring away.

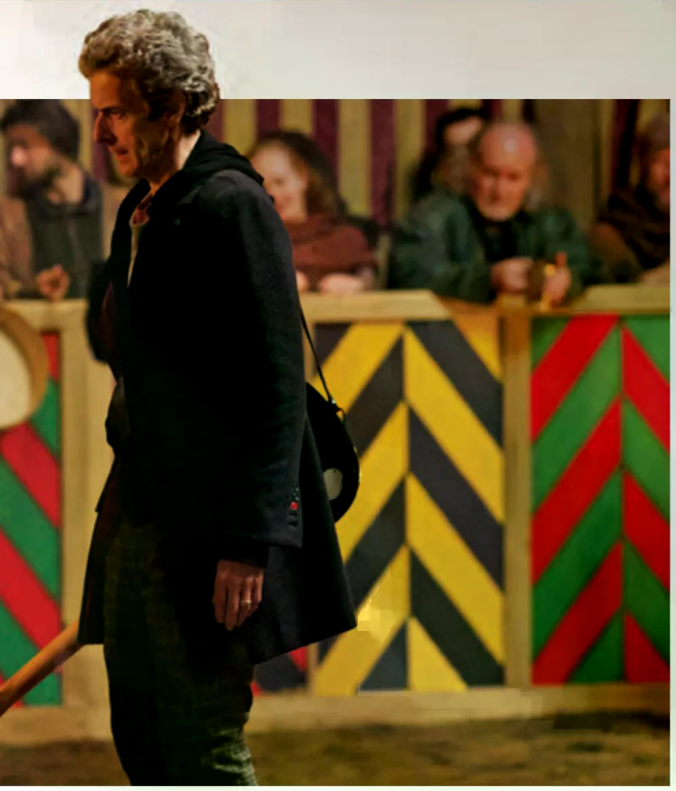




Below: UNIT's Mike monitors the 'Doctor Channel'.

When Clara entered the operations room and met Kate, she noted her attire and asked, "How's the garden?" "Missing me, I hope," replied the UNIT officer, removing her gardening gloves. When Missy's image retreated back into the screen, she patted her chest and added, "Oh, excuse me! Those refried beans...!"

On looking at the confession dial, Clara originally asked Missy, "Why would



the Doctor make a will?" "Why would anyone?" replied Missy, "Wherever he is, whatever he's doing, the Doctor clearly believes he's about to die." After Missy compared her to the puppy, the teacher asked of the dial: "So. The Doctor gave you this?" "Of course not. He isn't vulgar," said Missy. "The Sisterhood of Karn were his chosen messengers. If he's relying on that demented knitting circle, he's in a lot of trouble." After releasing the planes, Missy told Clara, "Might want to step out of the splash zone, unless you've got a change of frock."

When Clara started the search for the Doctor via her laptop, she asked Missy: "How long do we have?" "No idea," she replied. Meanwhile, in the castle courtyard, Bors was calling out, "Magician! *Magician!*" In the ops room, Kate told Clara, "We're starting the algorithm, but this may take a while," and then asked: "Why are we assuming he's in the past, not the future?" "Because we can't search the future," replied Clara.

At the courtyard, after Missy put a vortex manipulator on Clara, the teacher asked, "What – what is that?" "Say whee!" replied Missy, and after she explained how these were cheap and nasty time travel, Clara replied, "I know what they are." Meanwhile, as the Doctor led the crowd he called out, "Are you a Renaissance?" The masses roared, "Dude!" He continued in this manner, "Are you a medieval?... I am a dragon slaying?... We are all the young?"

Apparently aboard the waiting room, after the Doctor commented about waiting in hospitals, Missy added, "Tied up and locked in a cupboard. It's like your wedding all over again." "Wedding?" asked Clara. "That wasn't my wedding," explained the Doctor, "that was my stag night." "No, hang on, wasn't it the faculty dance?" asked Missy. "No, that was the laser slugs," corrected the Doctor. "Of course, yes, the slugs," agreed Missy as the Doctor pondered, "We were friends then. What happened?" "Nothing," replied Missy as Sarff entered.

Left: The school teacher finds her Time Lord.

Missy the maniac

Left alone with Missy, Clara asked her how she and the Doctor could be friends, pointing out, "You kill people." "So does he," retorted Missy as she moved over to examine the airlock. "It's different," pointed out Clara. "No, I just enjoy it more," disputed Missy. "He's a farmer, I'm a hunter. You know, this airlock doesn't make sense..." "You're a maniac. You're a psychopath!" accused Clara. Straining at her snake bonds, Missy replied while freeing herself from her bonds, "No, no – I'm your worst nightmare... I'm a perfectly sane recreational killer." Licking at the green blood speckled on her hands, she commented, "Hmm! Not bad! I'll probably kill you one day. I hope

THE MAGICIAN'S APPRENTICE / THE [illegible]ILIAR

STORY 254



"I'M YOUR WORST NIGHTMARE... I'M A PERFECTLY SANE RECREATIONAL KILLER."

so, I'm looking forward to it... And when you're used up and dead and blown away, the Doctor and I will still be friends. And probably playing with a new toy."

Before the Doctor entered Davros' room there was a short scene of Sarff leading the Time Lord along the corridor to the sick room. When Sarff released the Doctor from his bonds, Davros asked: "I trust you are undamaged." "One hand, two hands, yep," agreed the Doctor as he looked at his hands, "Look at that – four fingers and a thumb, but oh no, let's stick on a sucker instead. Be honest, was it really late on a Friday?"

Davros is dying

After Davros told the Doctor that he was here so that their differences could be settled that night, the Doctor replied, "If you're dying, it will end whether I'm here or not." "True," agreed Davros. "But I would appreciate your company." "Why?" asked the Doctor. "We do not choose the people who understand us, Doctor," replied Davros. "We have been generals on the opposite sides of a war – we understand each other as no two others can."

At the start of *The Witch's Familiar*, as Missy related her story of the Doctor's escape to Clara, the confused teacher asked, "I don't... where are we?" "A few miles from where we were," replied Missy. The anecdote took place at: "The City of the Screaming Lakes. Abandoned for over two-thousand years. [The Doctor] got in by teleporter ... doesn't matter why." Of the 50 invisible, indestructible android assassins, Missy added: "State of the art disintegrators, 100 per cent regeneration proof. Hilarious in a crowded place, ideal if you don't like queuing." As the Doctor had nanoseconds to live, Missy continued, "Now, even if the Doctor, by some miracle, survives the blast, that won't save him. The androids are indestructible, immortal, unstoppable. They'll just keep on killing him until they think he's dead enough." When the Doctor fell, Missy commented, "That city always was full of traps!"

After the opening titles, the action was originally to resume with the boy in the battlefield being started and seeing someone ... and then continuing into the scene in the sick room with Davros and the Doctor. "Forgive an old man, Doctor... so often I grow weak. The past rises up to obscure the present... as the future closes its doors," said Davros remembering events from his childhood. "You taught me the most valuable lesson of all. We are alone... in life the only reality is yourself. So I filled the world with me!" Flicking a switch, the screens displayed the Daleks inside the city and images of their previous exploits. "The universe turned on a helpless child – and found itself outnumbered," continued Davros as the Doctor looked at some abandoned equipment and scenes of Dalek slaughter filled the screens. "Look at them



Below: "Doctor? What have you done?"



Above: Missy stands before the Supreme Dalek.

run. Look at them scream. Look what they made me do," cackled Davros as the Doctor located the rusted Dalek gun. "See them plead for my forgiveness – but my conscience cannot allow it. Exterminate! Exterminate!"

After Missy indicated to Clara that the Doctor was in the middle of the city there were short scenes of the Daleks in the corridors chanting, "Seek, locate, destroy!" while another in the hospital station said, "Locate the Doctor! Exterminate the Doctor!" The start of the scene with Missy and Clara in the cave was cut. "Okay. It's a hole in the ground," said Clara, looking down into the fissure. "Your entire life is heading towards a hole in the ground – you should take more of an interest," said Missy. "Why?" asked the teacher. "Because we need to get into the Dalek city," explained the teacher. "What, and this is the back door?" continued Clara, with the Time Lady replying, "Back doors are for amateurs." "What's for professionals?" asked Clara as Missy pointed out the sewers.

In the control room, after the Doctor announced that he was definitely having Davros' chair, the Supreme Dalek asked, "Where is Davros?" "I don't know," replied the Doctor. "But he's only got one arm – how far can you get, crawling in a circle?" When the Supreme Dalek stated that the Doctor did not use weapons, the Time Lord replied, "The Doctor? The Doctor in the TARDIS, with Clara Oswald? Well you killed Clara and you destroyed the TARDIS... So do I still look like the Doctor to you?"

"Let's do the Time War again!"

In the tunnels, when Missy told Clara that Daleks didn't generate much in the way of waste, she continued, "Everything's recycled. Any time you think a Dalek is full of it, you're substantially correct." She then explained that Daleks couldn't die because "the mutant creature inside the mechanical shell is functionally immortal". Deliberately stamping in a puddle, Missy added, "Step in a puddle – if you're lucky you can hear it scream... Come on, little shrivelly Daleks! Let's do the Time War again!"

Back in the control room, when the Supreme told the Doctor that he could not succeed, the Time Lord replied, "Do you remember the battle of Skull Moon? You sent four Dalek fleets to hunt me down in the Heaven cluster. I sent you back one eyestalk – it was all anyone could find." His demands of the Daleks that Clara be brought to him safe and alive and continued: "I came here of my own free will. I did not expect to survive. That's fine. Everybody's got to die some day. But when you harm my friends, you make a mistake that I will make you regret for ever." Hearing the Doctor's threats, Missy commented that he would burn everything, including them. "Then you need to get me to him," said Clara. "What, one look at a dumb animal, and he'll stop?" scorned Missy. "Yes!" insisted the teacher,

causing Missy to resentfully reply, "We'll see." Back in the control room, the Doctor told the Daleks: "You should never have let me in here, you know? Schematics of your city. I already know the central weakness of the entire Dalek empire. And it's funny!" The start of the next tunnel scene was trimmed to remove Clara complaining, "How long are we going to be down here? What are we even looking for?" After Missy used Clara to trigger the alarms, she explained, "They'll send one Dalek down, at a guess – it's a routine extermination, and you're only little. You'll go up like chip fat." As the Dalek advanced on Clara and Missy got into position, the teacher told the creature, "You are disobeying orders. You will be exterminated." "You are not a Dalek," stated the Dalek. "You are not obeying. Check your orders, or you will be exterminated," continued Clara. "I have no orders," responded the Dalek. "Exterminate!" called Clara as Missy moved in with her brooch.

Back in the sick room, as the Doctor examined the 'cables', Davros told him, "We have opposed each other all our lives. All that remains is our last discussion. You and I, Doctor. Men of science, face to face, talking of right and wrong." "What's the point?" asked the Doctor as Davros pointed out the cables to him. "You're very anxious for me to play with your toys," observed the Time Lord. "Why aren't you? Look a little closer. Tonight the Time War is just you and I. And this is the only weapon..." continued Davros.

After Clara became trapped in the Dalek, the next sick room scene opened with Davros asking the agitated Doctor: "What are you looking for?" "I don't know. A way out? Maybe a packet of mints," replied the Time Lord. "What are you running from? Temptation, perhaps," pondered Davros, with the Doctor replying, "I just run, it's a habit." After the Doctor told Davros that him playing the fool should make him nervous, Davros asked, "Of what? This is already the last night of my life." "I don't believe you," said the Doctor, while Davros continued, "So indulge me. Confess. Why did you really leave Gallifrey?"

In the sick room

In the control room, when Missy mentioned Clara Oswald to the Daleks, she continued, "You heard the Doctor talking about her. You know what she means to him." In the sick room, after Davros told the Doctor that he had always admired him, he continued to splutter: "I have never said so... but I have always held you in the utmost... regard..." As the Doctor became ensnared, screaming amidst the cables, Davros said, "You see, Doctor. Just as I dreamed it. You and I, on the same side at last." In the control room, when the Supreme Dalek asked where Clara was, Missy made a big pantomime of going from one Dalek to another: "Now, hang on, was she in this one? Maybe it



Left: A Kaled soldier fights during the Thousand Year War on Skaro.



Above: The Doctor keeps warm in *The Doctor's Meditation*.

was this one?... Okay, here's an idea – everybody strip!"

A short deleted sequence saw Missy running past a Dalek in the grip of regeneration energy in the hospital corridor, picking up the Dalek gun-arm used earlier by the Doctor, and firing at the sick room door to gain entry. As she helped the Doctor, she said, "Well, dear, you've saved Davros' life, lost a fight with a snake, and accidentally made the Daleks more powerful than ever." Later on in the control room, as the Doctor grabbed Clara and stood where the TARDIS had exploded, he called out to the Dalek Supreme: "Told you your empire had a fatal flaw – and see, it is funny!" As the TARDIS reformed around them and started to dematerialise, Clara commented, "Sonic glasses, an electric guitar, and a tank. You realise this is a midlife crisis?" "Midlife? I'm only two-thousand. And I am going to love being a teenager," replied the Doctor.

Murray Gold's score for the episode again featured a choral element, a motif which he had initially employed for the Doctor's arch-enemies in his incidental cues for the episode *Dalek*. *The Weeping Song* written by Nick Cave and performed by him with the Bad Seeds on their 1990 album *The Good Son* was heard as Colony Sarff entered the space dive in *The Magician's Appentice*, and later in the episode during his guitar act, the Doctor performed elements of both *Oh, Pretty Woman* and also *Kitty*, a 1979 song written by Mike Chapman and Nicky Chinn which had formed the basis of *Mickey*. As always, familiar sound effects for the Dalek control room and alarm sirens were taken from original elements created at the BBC Radiophonic Workshop back in the 1960s.

The scene was set during the episode by captions for incidents at 'The Maldovarium', 'The Shadow Proclamation', 'Karn' and '1138AD Essex'. *The Magician's Apprentice* concluded with the caption 'TO BE CONTINUED...' after which the closing credits were shown and then the caption 'NEXT TIME' appeared before the throw-forward to *The Witch's Familiar*.

Meditating

The specially recorded prologue was edited into a 6'16" item which opened without a title sequence but with title and writer credit as '*The Doctor's Meditation* written by Steven Moffat'. Captions were added to indicate that 'The Meditation Begins...' and also the 21-day time span of events. A few trims were made, notably at the start of the piece when on entering the tower room, Bors asked: "Sir Doctor?" "Don't call me sir," said the Doctor as his eyes snapped open. "What are you doing?" asked the local, to which the Time Lord replied, "Meditating. Contemplating eternity. I have a journey to make, and I am not yet ready." The end of the piece merged into the opening shots of *The Magician's Apprentice* before concluding with the caption 'TO BE CONTINUED' and credits for the director and producers. ■

Publicity

From Doctor Who to Doctor Evil was the title of a piece in the *Daily Mirror* on Tuesday 14 April 2015 in which it was revealed that in 'one of its darkest ever plots' the Doctor would consider murdering a child as part of a new Davros storyline. Christel Dee of *Doctor Who: The Fan Show* took a look at *The Magician's Apprentice: What We Know So Far* in a 4'01" item released on Friday 15 May.

The first major promotion for the new series came in early July to coincide with the *Doctor Who* panel being staged at the San Diego Comic-Con during a break in production during Block 6/Episode 11 (*Heaven Sent*). A 1'31" trailer ('Born to Save the Universe') was made available on Thursday 9 July and of the opening two-parter Steven Moffat teased: "Everybody hide – Michelle Gomez as Missy was an instant hit last year, so she's straight back to plague the Doctor and Clara in the series opener. But what brings her back into their lives is the last thing they'd expect..." The airdate for the series was confirmed as Saturday 19 September in the trailer which was shown at the Comic-Con panel on Thursday 9.





Above: The Special Weapons Dalek in Davros' chamber.

A truncated 22-second assembly of the police box prop on the minefield was made available by the BBC as *Vworp! Vworp! TARDIS Timelapse!* on Wednesday 22 July. In late July, a preview screening of *The Magician's Apprentice* was announced for *The Guardian*'s Edinburgh International

Left: A Time Lord on the battlefields of Skaro.



Right: Missy the magician.

Television Festival on Thursday 27 August, and then *The Doctor's Meditation* was announced to accompany the 3D cinema screening of *Dark Water* and *Death in Heaven* in the USA on Tuesday 15 and Wednesday 16 September along with an interview with Peter Capaldi and Jenna Coleman conducted by Wil Wheaton. Similar other screenings were soon announced for other countries.

- Steven Moffat and Brian Minchin commented on the idea of *Missy – the Next Companion?* in a 1'23" *Ask the Execs* online video from the BBC on Thursday 30 July. A second Series 9 trailer of 1'00" duration was released on Wednesday 12 August emphasising *Doctor Who*'s position as part of the BBC's Original British Drama brand.

- To promote the new series in the USA, BBC America scheduled a series of repeats under the banner *The Doctor's Finest* with special introductions from Hannah Hart, the host of *My Drunk Kitchen*. This launched with *Blink* and *The Waters of Mars* [2009 – see Volume 61] on Saturday 15 August and continued through to the week before the series début in addition to which *Deep Breath* was scheduled on Friday 18 September. These were accompanied by chats with other fan guests including Ingrid Oliver (who played Osgood) plus comedian Sara Schaefer, robotic engineer Grant Imahara, actor/musician Jimmy Wong and vlogger Charlie McDonnell.

- Peter Capaldi and Jenna Coleman discussed the way the Doctor had

changed for the new series in BBC America's 1'02" video *Doctor Who: A Look Ahead at Season 9 – Life Is Short* on Tuesday 16 August, while Steven Moffat joined them for the similar 1'12" piece subtitled *What's To Come* the same day. Christel Dee then spoke to Michelle Gomez at Comic-Con in a 5'22" edition of *The Fan Show* entitled *Meet Michelle "Missy" Gomez* on Friday 21 August.

- *The Magician's Apprentice* was premiered at 8.30pm on Thursday 27 August at the Filmhouse Cinema in Edinburgh and was followed by a Q&A session in which journalist Andrew Collins chatted to Brian Minchin and Steven Moffat; at this point, Peter Capaldi was working on *Hell Bent* [2015] in Fuertaventura and so unable to attend. The next day, Jenna Coleman could be seen talking to Christel Dee of *The Fan Show* in the 6'56" edition *Jenna Coleman on What It Takes to Be a Companion*.

- From the Q&A, Steven Moffat's quips about the trivia rivalry between Peter Capaldi and himself formed Emma Cairns' story *I'll Know Who Better Than You Know Who* in the *Daily Star* on Saturday 29 August; the executive's comments on the defence of the BBC formed Richard Vine's story *Only the BBC would have come up with Doctor Who* from *The Guardian* the same day. The *Daily Star* continued with promotional material the next day in *Peter Capaldi is back as the Time Lord*.

- Michelle Gomez and Ingrid Oliver discussed their respective characters in *Missy and Osgood*, the latest 59" edition of BBC America's *Doctor Who: A Look Ahead at Season 9* on Sunday 30 August, while the 1'02" piece *Clara Oswald* saw Jenna Coleman, Peter Capaldi and Steven Moffat discussing Clara's effect on the Doctor.

- The forthcoming *Doctor Who* Festival to be staged in the UK and Australia was promoted in the 6'01" edition of *The Fan Show* on Friday 4 September which featured Kate Walshe of Millennium FX giving Christel Dee a makeover to turn her into a Dalek puppet. BBC America released another 52" *A Look Ahead to Season 9* on the same day with Jenna Coleman and Steven Moffat discussing Clara's love life. Saturday 5 then saw another Original British Drama promotion released for *The Magician's Apprentice* in the form of a 20" trailer. The broadcast of *The Day of the Doctor*



Below: Davros fights for his life.

in BBC America's *The Doctor's Finest* season on Saturday 5 was marked by a 55" video of Steven Moffat recalling his work on the anniversary special, while the following day a 51" *Look Ahead to Season 9* found the executive discussing Clara's relationship with Danny Pink alongside Jenna Coleman.

- Press interview material with Peter Capaldi, Jenna Coleman, Michelle Gomez and Steven Moffat was released by the BBC Media Centre on Tuesday 8 September, while the BBC released the 1'11" view *Introducing the New Series!* with comments from the two leads and the showrunner. This formed the basis for stories with BBC's *Newsbeat*. On Wednesday 9, the BBC website invited fans to submit questions for production designer Michael Pickwoad and announced the launch of the *Doctor Who* Game Maker on Tuesday 15 September as part of the BBC's Make It Digital campaign. A further 1'12" video of Capaldi, Coleman and Moffat appeared entitled *The Doctor and Clara: How Will They Work in the New Series?* and Mark Sweney's interview with the show's star appeared from *The Guardian* under the title: *Doctor Who star Peter Capaldi: 'I absolutely love the BBC'.*

- Michelle Gomez and Steven Moffat featured in the BBC's 1'21" video *Michelle Gomez on the Return of Missy!* on Thursday 10 September and that evening a special preview of both *The Magician's Apprentice* and *The Witch's Familiar* was presented at Cineworld in Cardiff by BAFTA Cymru, followed by a Q&A session featuring Peter Capaldi,



Jenna Coleman, Steven Moffat and Brian Minchin chaired by BBC Cymru broadcaster Jason Mohammad.

- The excised scene of the Doctor on Karn was presented by the BBC as a 1'57" *Prologue* made available on Friday 11 September. This was accompanied by a 1'43" chat with Clare Higgins in the *Doctor Who Extra: Prologue*. By now, radio trailers for the new series were being carried by the BBC channels, baker Edd Kimber demonstrated *How to Make a TARDIS Cake* in a 8'19" edition of *The Fan Show*, and John Plunkett's coverage of the Cardiff Q&A appeared under the title *I'd like David Bowie as a guest star* from *The Guardian*.

- *'You don't just play the Doctor, you represent him'* was the title accorded Chloe Fox's chat to Peter Capaldi on the TARDIS set in the *Telegraph Magazine* on Saturday 12. While Jenna Coleman was one of the guests at a Comic Con event held at the Winter Gardens in her home town of Blackpool, the BBC released a 2'06" video of part of the Cardiff screening under the title *Peter Capaldi on Playing Guitar – Series 9 Q&A*. Across the

Right: Ohila examines the confession dial in the prologue.

channel, BBC America released a number of videos. *Whovian Kids ask the Doctor!* comprised 3'58" of the show's star answering questions posed by young attendees from the San Diego Comic-Con, while the actor also took centre stage in the 1'29" item *#AskDW with Peter Capaldi: Part 1* and Steven Moffat and Derek Ritchie discussed *The Time of the Doctor* [2013 – see Volume 75] in a 1'20" video for *The Doctor's Finest*. The BBC America videos continued the following day with the 49" *A Look Ahead to Season 9* in which Steven Moffat and Jenna Coleman discussed two-part stories, the former noting: "The first of the two-parters is quite a romp." In the UK, the BBC released another 2'39" segment of the Cardiff Q&A entitled *What's It Like Being the Doctor?* in which the crew was evasive about whether either Peter Capaldi or Jenna Coleman were on board for the prospective 2016 series. *The Mail on Sunday* gave the début episode of the new series a five-star review noting that 'Capaldi now utterly owns the part'.



Left: *Radio Times'* cover for the launch of the 2015 series.

- '5 DAYS TO GO' noted the first of the countdown trailers made for the 2014 series and now redeployed in the lead-up to the new series. *The Doctor: A different kind of hero* was the title of a 1'24" BBC video released on Monday 14 September as Peter Capaldi and Steven Moffat shared their thoughts on the Doctor's unique heroism. *It's No to Doc & Clara affair* wrote Kerri-Ann Roper in the *Daily Mirror* on Tuesday 15, drawing upon the star's comments about a romance between Doctor and companion. Tuesday found Jenna Coleman visiting Surrey Square Primary School as an ambassador for Place2Be, a national children's mental health charity. The same day, Nicola Methven of the *Daily Mirror* penned the story *Jenna Coleman quits Doctor Who after landing major role as Queen Victoria in £10million drama* in which it was indicated that the actress was to star in the new ITV drama. The co-star could also be seen with Steven Moffat discussing *Clara's life after Danny Pink* in the BBC release of the 47" video featuring some of the same material as the earlier BBC America item.

- Standing before the TARDIS, the Doctor – sporting his sonic shades – and Clara adorned the cover of the new issue of *Radio Times* on Tuesday 15 September as readers were promised *The Rock 'n' Roll Doctor!*. With images of the show's two stars inside a hall of mirrors, Andrew Duncan chatted to the pair in the four-page item *Who's*

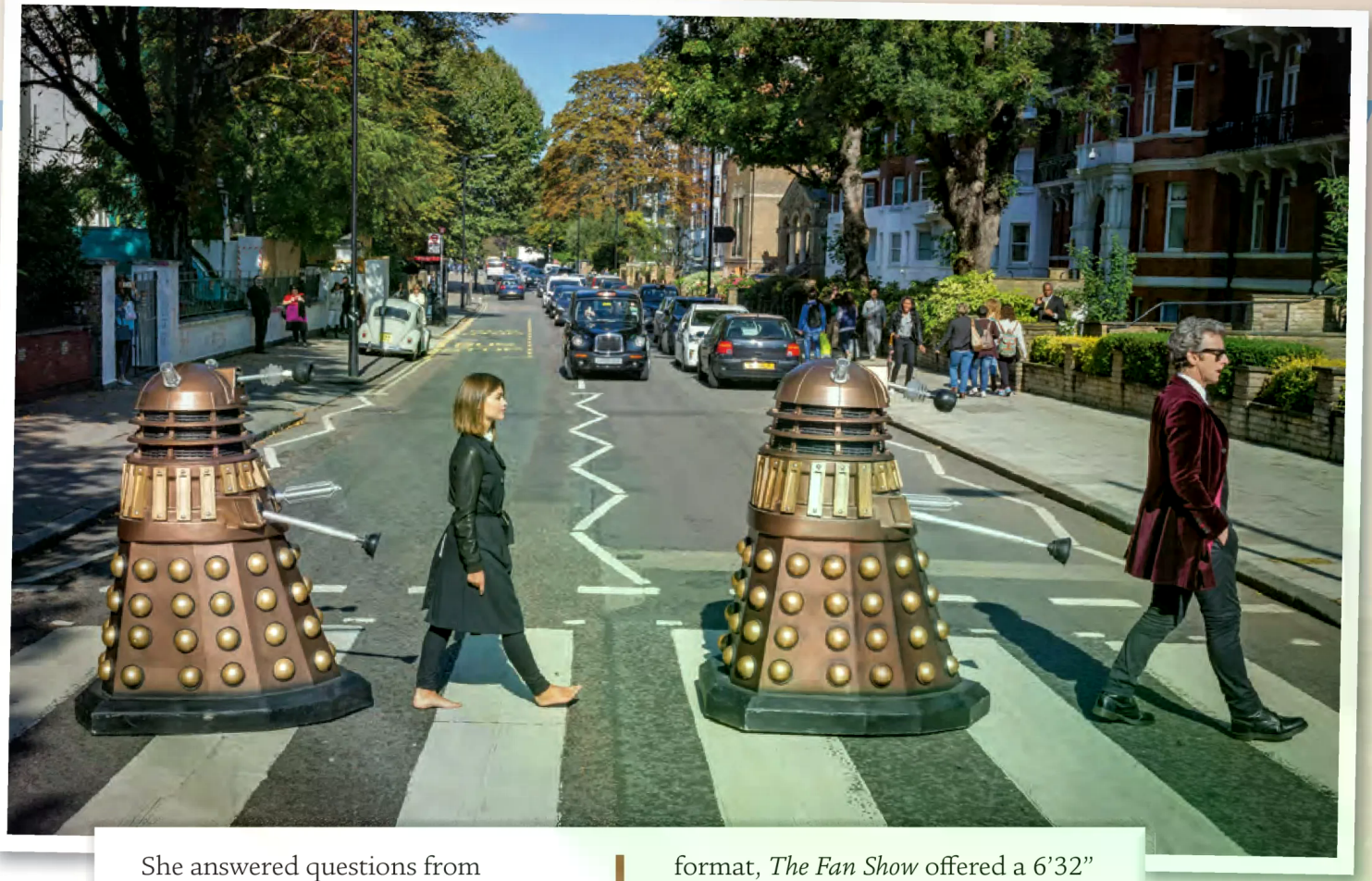
looking at Who?. This was followed by *Steven Moffat's episode guide* which itemised all the shows for the new series with titles, writers, directors and tantalising comments. In the *Saturday Choices* section, Patrick Mulkern presented *The Magician's Apprentice* as *Pick of the Day* stating – alongside another special photocall image of the travellers with the TARDIS – that the series was showing 'no sign of fatigue' and had 'the impetus of a series finale' in a story which was 'witty and inventive'. The programme billing – which did not list Davros – was emphasised by a shot of Missy. Peter Capaldi was also prominent on the cover of the new issue of *TV & Satellite Week*.

- The 3D screenings of *Dark Water* and *Death in Heaven* with *The Doctor's Meditation* and the recorded Q&A with Wil Wheaton took place in the USA on Tuesday 15 and Wednesday 16 September as well as at cinemas in Russia, Canada and Denmark (Wednesday 16 only). An animated version of Strax – voiced by Dan Starkey – introduced a 39" trailer for the *Doctor Who* Game Maker on Wednesday 16 while Steven Moffat could be found discussing *The Glory Years of the Doctor and Clara* in another BBC website item running to 1'25". "The most Scottish episode ever" was how *The Magician's Apprentice* was described when critic Jane Graham discussed the opening instalment on *The Janice Forsyth Show* on BBC Radio Scotland at 3.20pm; the episode was noted as being "demanding but incredibly rewarding". On BBC Hereford & Worcester, Andrew Easton discussed the rumoured departure of Jenna Coleman with *Doctor Who* novelist Una McCormack at 4.50pm.



Right: *Doctor Who Magazine* previewed *The Magician's Apprentice/ The Witch's Familiar.*

- Benjamin Cook presented a six-page preview of the opening storyline to the 2015 series in *Doctor Who Magazine* Issue 491 published on Thursday 17 September; this included elements of his set report with comments from Steven Moffat, Peter Capaldi and Michael Pickwoad. Peter Capaldi discussed how *The TARDIS is Changing!* in a 59" video from the BBC on Thursday 17, while Una McCormack promoted the series' return on BBC Radio Cambridgeshire's *The Dotty McLeod Breakfast Show* at 7.50am. The big news then came around 8.30am on Friday 18 September when Jenna Coleman chatted live to Nick Grimshaw on the Radio 1 breakfast show and admitted: "I have left the TARDIS... I've filmed my last scenes."



Above: Jenna, Peter and two Daleks recreate The Beatles' iconic *Abbey Road* album cover.

She answered questions from listeners and indicated that she was due to start work on *Victoria* in four weeks' time. The BBC now released the 40" video *Jenna's Parting Props* about the mementos which the actress had acquired on leaving the series; Steven Moffat also featured in the 1'06" item *Clara Oswald: The Best Job in the World?*. In New York, BBC America staged a preview screening of *The Magician's Apprentice* at the SVA Theatre in New York at 7pm followed by a Q&A with Michelle Gomez and host Akilah Hughes.

- The Daleks could be heard taking over the announcements at Liverpool Street underground station on Friday 18. CBBC's *Newsround* carried an item in which three young fans got to meet Kate Walshe of Millennium and try on the heads for creatures such as an Ood, the Foretold, a Silurian and a Cyberman. Prior to regenerating its format, *The Fan Show* offered a 6'32" *The Finale* with Dan Starkey appearing as a Time Lord from the future. BBC America offered a capsule introduction to the series in the 1'39" video *Being New to Who* as well as producer Nikki Smith taking a 50" *A Look Back at Deep Breath*. *The Doctor's Meditation* was shown in Canada by SPACE at 6pm and by BBC America at 10pm [ET].

- A special photoshoot took place to promote the new series on the morning of its début. Knowing of Peter Capaldi's love of music, brand account executive Edward Russell had suggested to him the idea of a homage to the iconic album cover of The Beatles' 1969 album *Abbey Road* which depicted the Fab Four on a zebra crossing traversing the street on which their recording studios were located. Originally it had been thought that a Dalek could be photographed at iconic London locations to emphasise

the British nature of the show, but The Beatles angle captured the imagination of both Peter Capaldi and Jenna Coleman. A recce had been held at the crossing (now in a different location to when Iain Macmillan had taken the original photo in August 1969) on Tuesday 15, and on the morning of Saturday 19 two of the Daleks were transported from Roath Lock at 5am to arrive in situ by 9am; they could then take their places alongside Peter Capaldi (as John Lennon) and Jenna Coleman (as Paul McCartney) on the crossing at 10am. Following a rehearsal with Edward Russell and first assistant director Will Jasper in the forecourt, the shoot was achieved in only 78 seconds to avoid holding up the traffic. In the original Beatles shot, a Volkswagen Beetle parked nearby with the registration LMW281F had been assumed to suggest the death of Paul McCartney... meaning 'Linda McCartney Weeps' and that McCartney would have been '28 if' he had lived. In the *Doctor Who* version, a similar vehicle was parked with the registration DWW291F, prefacing Clara's demise later that series at the age of 29. 'She loves Who, yeah, yeah, yeah!' read the BBC Twitter account as the image was tweeted at 1.05pm, being one of the most popular images ever posted by *@bbcdoctorwho*. By this time, the shows' two stars had gone to Steven Moffat's home to watch the broadcast of *The Magician's Apprentice* that evening.



Right: *Doctor Who* pays a visit to Abbey Road.

- Both *The Sun* and *Daily Mirror* placed the series on the cover of their weekend television magazines. The *Daily Mirror* celebrated the return of the show with the *Out of this world* item in its *We Love TV* section; this promised 'a scary return of the Daleks'. The paper also covered Jenna Coleman's departure in Jennifer Rodger's *Tardis goodbye was so emotional*. Comments from Steven Moffat appeared in *The Exterminate Factor* by Paul Simper and Anna Pointer in *The Sun* while quotes from Peter Capaldi furnished *Doctor Two* in the *Daily Star*.

- Due to a mix-up, that night BBC Two screened the trailer for *The Witch's Familiar* at 7.25pm instead of that for *The Magician's Apprentice*, revealing the involvement of Davros. Una McCormack discussed the show's enduring popularity with Andrew Easton on BBC Hereford & Worcester at 8.25am. The BBC released various other teaser videos including Steven Moffat posing the question *Where Is the Doctor?* in a 25" item.

Broadcast

- The special version of the BBC One 'Capes' ident with the Doctor appearing and a Dalek attacking the cyclists was used to introduce the new series: "Saturday nights are about to turn cosmic. Driven into the shadows and missing from space and time, the search is on for the Doctor." The episode opened with a short ident indicating that it was part of the 'BBC Original British Drama' offering from the Corporation.

- Scheduled in a 50-minute slot at 7.45pm, *The Magician's Apprentice* was placed against the end of *Keep It in the Family* and then the highly popular *The X Factor* from 8pm on ITV. Ultimately, the episode attracted an audience of just over 6.5 million and was the top-rated show of the day for BBC One... although this audience was down on previous series openers and was the first since 1989 not to rate in the week's Top 10 programmes (coming in thirteenth). The appreciation index was on par with the previous series' average.

- Following transmission, more videos were available from the BBC. Steven Moffat, Peter Capaldi and Jenna Coleman discussed *The Grand Entrance!* of the Doctor in a 2'25" item. There were also three new editions of *Doctor Who Extra*. Jami Reid-Quarrell took centre stage in the 2'28" piece about *Colony Sarff*. Peter Capaldi, Michelle Gomez and Steven Moffat then discussed *Missy and the Doctor* in a 1'58" video with Peter Capaldi and Jenna Coleman talking about *The Doctor's Guitar* in a 1'53" item. A 20" trailer for *The Witch's Familiar* was also released.



Above: "Davros knows. Davros remembers."

- As the reviews from the critics appeared, Jim Shelley of the *Daily Mail* described the series opener as 'an exhilaratingly imaginative episode' and 'classic, quintessential, *Doctor Who*' while Benji Wilson of *The Daily Telegraph* indicated that as far as he was concerned 'the jury's still out'. Carl Greenwood of the *Daily Mirror* praised the presence of Michelle Gomez as Missy ('just the pep the show needed') and Neela Debnath of the *Daily Express* compared the instalment 'to a Marvel blockbuster' describing it as 'a fully fledged story'. Dan Martin of *The Guardian* felt that the episode pulled



Above: Missy eyes up the Daleks to decide which one is her favourite.

off the sequel to *Genesis of the Daleks* with 'considerable panache' and felt that with the vintage Daleks on Skaro the audience was 'truly blessed' while Euan Ferguson's review for the same paper the following day commented on the series' 'immense fun and charm' and Peter Capaldi's success in the lead role.

- BBC America offered Steven Moffat and Peter Capaldi discussing the Doctor's character in *A Look Ahead to Season 9* of 1'04" duration and also 1'01" of the *Doctor Who: New York Fan Screening* with Michelle Gomez from the Thursday screening. BBC America screened the episode at 9pm and this set a new audience record of two million viewers with a notable share for the chennel. In Canada, SPACE débuted *The Magician's Apprentice* at 9pm, preceded by *The Doctor Who Master Marathon* of all the Master/Missy episodes since *Utopia* [2007 – see Volume 56] from noon and then a special 23'40" edition of the channel's *InnerSPACE* series at 8.30pm in which host Teddy Wilson chatted to Peter Capaldi and Jenna Coleman in items recorded before the main panel at the San Diego Comic-Con. BBC Entertainment also took the episode to the Asia Pacific market at 10am next morning, while *The Doctor's Meditation* was shown in Australia by ABC2 at 7.30pm on the Saturday evening.

- On the evening of Sunday 20, Jenna Coleman attended the *Flaunt* magazine party at the Tape London Members Club. Earlier that day, the *Sunday Mirror* had run the story *Sexterminate!* by Nigel Pauley and Keith Perry which suggested that her boyfriend Richard Madden was a favourite as the next Doctor ('top of a list drawn up by producers in case Peter Capaldi leaves too'). Elsewhere in its pages, the paper declared *Blue Who's becoming deadly dull* as it described the opening episode as the 'same old apocalyptic claptrap'. Toby Walne of the *Mail on Sunday* penned *Doctor Who Regenerated!* in which he noted that collectables for the series had soared in value.

- BBC America released the 1'23" video *Rock'n'Roll Doctor* with comments from Peter Capaldi, Jenna Coleman and Steven Moffat to kick off their run of *A Closer Look at Doctor Who* items. Rather than screen the new series in the early hours as they had done in 2014, Australia's ABC1 opted to broadcast it at 7.40pm on Sundays, but to release the episode via iView from 5.30pm (Sydney time). In New Zealand, Prime also screened *The Magician's Apprentice* on the Sunday evening at 7.30pm.

Andrew Billen took a look at *The grooviest Doctor yet – and he plays guitar* in *The Times* on Monday 21, giving a five-star rating celebrating the sequel to the legendary 1975 serial. A radio trailer for *The Witch's Familiar* was also airing, and on Tuesday 22 September the BBC released Steven Moffat's 56" introduction to the second episode of the run. In its 'regenerated' form, *Doctor Who: The Fan Show* started to offer a studio discussion of each new episode; *The Magician's Apprentice* was analysed by hosts Christel Dee and Luke Spillane along with blogger Cameron K McEwan and *Doctor Who Magazine* contributor Chris Johnson in the 17'31" video. These 'reaction' shows were recorded throughout the series on Mondays – the day prior to release – in Meeting Room G-04 at BBC Television Centre. Across the Atlantic, 1'32" of the *Michelle Gomez Q&A in New York* was released by BBC America and the new series debuted via BBC First in Belgium and the Netherlands at 9pm.

The new edition of *Radio Times* included a two-page feature entitled *A master villain* in which Michelle Gomez spoke to Zoe Williams. "I'm a *Doctor Who* fan first and foremost," said the interviewee, "and then an actor. I knew what it meant to change the Master's gender. But I didn't want to be daunted by that. I couldn't think too deeply about it." A photograph of the Doctor surrounded by the Daleks graced the *Saturday Choices* section in which Patrick Mulkern heralded 'an even darker episode with unusually protracted dialogues'; the programme billing featured a shot of the Doctor



Left: A twelfth-century Time Lord rock concert.

and the cast list omitted the characters of Missy and Clara – supposedly killed at the end of the previous episode. The letters page also offered a photograph of a police box tombstone spotted by Michael Green of the Isle of Wight.

- A 35" preview clip entitled *Get Out!* was made available on Wednesday 23 showing the Doctor threatening the dying Davros. The next day, the 32" *"The Doctor is escaping!"* saw the reports of Davros leaving the breached infirmary reaching his creations, while the events of the Abbey Road shoot were presented in a 1'43" video from the BBC. *Steven's Teaser – Episode 2* saw the showrunner discussing the forthcoming Doctor/Davros argument for 32" on Friday 25.

- *The Magician's Apprentice* was repeated at 3.35am on the Friday morning on BBC Two, and then at 7.10pm on BBC Three; these transmissions were seen by around 130,000 and 90,000 people. The relatively low ratings for *The Magician's Apprentice* and the scheduling of *The Witch's Familiar* against live rugby coverage on ITV prompted the BBC to schedule an omnibus repeat of the entire serial at short notice, and on Friday 25 it was announced that repeats of *Eat Well for Less?* and *The Great British Bake-Off* were being dropped from BBC One's schedule on the afternoon of Sunday 27 to make way for a 90-minute compilation at 3.15pm.

- With Jenna Coleman in the USA guesting at Salt Lake Comic Con on Thursday 24 and Friday 25, at 7pm



Right: Girl power – Clara and Kate join forces.

on Friday 25, Peter Capaldi, Steven Moffat and Brian Minchin took part in a *Doctor Who* panel chaired by Frank Skinner at the *Radio Times* festival staged at Hampton Court Palace; the star was half-an-hour late due to heavy traffic on the journey over from Cardiff. Given the current serial, it was suggested that the series was contractually obligated to feature the Daleks every year; "My mother-in-law was Terry Nation's agent when he created the Daleks. Believe me there is no such clause in the contract," replied Steven Moffat. The day's events also offered a panel featuring former executive producer Russell T Davies and another concerning *The Scientific Secrets of Doctor Who*.

- Promoting *The Witch's Familiar*, the BBC released some further videos on Saturday 26. Featuring Michelle Gomez, these were entitled *Fashionable Daleks* (28") and *Cybermen vs Daleks* (41"). Screening in a 50-minute slot from 7.45pm against the crucial

England versus Wales Rugby World Cup match on ITV, the BBC One audience for *The Witch's Familiar* was depleted; over 10 million people tuned in for the live sports coverage compared to almost three million watching BBC One live. The episode began with the channel ident of the Doctor breaking in on the 'Capes' ident and after the instalment a live online Q&A with Michelle Gomez was promoted along with the trailer for the *Doctor Who* Game Maker. When the final figures were assembled by BARB, *The Witch's Familiar* was the first episode of *Doctor Who* since 2005 to dip under six million.

- After transmission, the BBC released further editions of *Doctor Who Extra*. Jenna Coleman and Michelle Gomez discussed the relationship between *Missy & Clara* (1'22") while the former recalled *Hanging out in Tenerife* (1'25") for the stunt sequence. The third video was *Nicholas Briggs: Voice of the Daleks* (2'27") in which the voice artiste discussed working with the menacing aliens. There was also a 43-second piece with Peter Capaldi – *The Doctor Drives Davros' Chair* – which showed the star's problems in mastering the wheelchair.

- In the *Sunday Times* on Sunday 27, historian Dominic Sandbrook discussed *Doctor Who* as an example of Britain's success in creating popular culture in his piece *World Beaters*; this was a prelude to his BBC Two series *Let Us Entertain You* due to start in November. Meanwhile in the *Sunday Mirror*, Nicola Methven penned another piece about Jenna Coleman's imminent departure from *Doctor Who*. Meanwhile, comments made by Peter Capaldi at the *Radio Times* Festival about the relentless production schedule for *Doctor Who* and how the quality of the show would suffer if more episodes were made each year formed the basis of Mark Jefferies' story *Doctor Who's Peter Capaldi tells the BBC he can't make more episodes this year* fom the *Daily Mirror*.

- BBC One aired the omnibus edition of the two episodes on the afternoon of Sunday 27; preceded by the ident of the TARDIS passing through the centre of the 'Hippos' ident and announced as "an unexpected treat", this edit concluded with the closing credits of *The Magician's Apprentice* and then a trailer for *Under the Lake* and a continuity announcement promoting Michelle Gomez's webchat



Below: The men in black are after Missy.



Above: "Tonight Matthew, I'm going to be..."

at 6pm, and halfway through after the action at the end of the first episode, a caption reading *Part Two: The Witch's Familiar* appeared before the narrative continued with the second instalment (omitting the opening credits). The omnibus repeat attracted an estimated audience of 800,000 people.

- Further bonus videos were released by the BBC including *Doctor Who Extra: On Location in Tenerife* (2'12") which featured comments from Peter Bennett, Michelle Gomez and Spanish production manager Yanira de Armas Tosco. Other items included Steven Moffat and Michelle Gomez's view on Missy emerging triumphant in the fight *Missy vs Davros* (48") and the writer and Peter Capaldi commenting on the scenes featuring *The Doctor and Davros* (1'58"). *Dalek Clara* (1'00") saw comments from Michelle Gomez and Jenna Coleman on Clara being inside the Dalek while *Young Davros* (2'04") was a chat on location with Joey Price. BBC America offered comments from Peter Capaldi and Jenna Coleman in *A Closer Look at Doctor Who: Davros' Chair* (1'09").

- *The Magician's Apprentice* made its début in Finland on YLE2 at 6pm on Monday 28 September and the following day *The Witch's Familiar* was the subject for debate in the 18'06" edition of *The Fan Show* with guests *Doctor Who Magazine* editor Tom Spilsbury and comedian Bec Hill. The *Radio Times* for 3-9 October included a letter in the *Feedback* section from Ryan Pollard of Marsden who commented that with *The Magician's Apprentice* 'Steven Moffat's writing was the best to date'. *The Witch's Familiar* was then seen by around 210,000 viewers when repeated by BBC Two at 2.10am on Friday 2 October, and a further audience of 140,000 caught the BBC Three rerun that night at 7.10pm. On Sunday 4 October, BBC One's *Points of View* saw host Jeremy Vine presenting contrasting feedback on the opening episodes; in two videos, Tony Ingram found the adventure "incredible" while Kusal Madawala believed the series was "in trouble".

- The BBC subsequently released various other online videos related to the opening two episodes. On Monday 26 October, *Ask the Experts: Designing the Dalek City* (1'00") featured Michael Pickwoad discussing how he captured the 1963 flavour of the complex on Skaro. The scripts for both episodes were available online from the BBC Writers' Room by early November, and 52" of outtakes from interviews with Michelle Gomez appeared under the



Left: Is this the death of Davros?

title *Missy Madness* on Saturday 12 December.

- *The Magician's Apprentice* began the new series under the title *Le Magicien et son disciple* in France on France 4 at 8.50pm on Saturday 26 December. In 2016, the BBC released further videos online. *On the Battlefield* (1'09") appeared on Friday 29 January and featured special effects supervisor Danny Hargreaves discussing the explosions created for the Thal/Kaled war. *Dalek Goo* (58") on Monday 1 February featured senior special effects technician Warwick Boole explaining how the remains of the Daleks were created. On Thursday 11 February, *Recording the Doctor's Guitar* (1'01") saw sound recordist Deian Humphreys recounting how the Doctor's performance at his party was recorded on location. This sequence from *The Magician's Apprentice* was also the focus of the 2'19" item *Making a grand entrance* on Friday 13 May as location manager Iwan Roberts, special effects technician Dan Bentley, costume designer Ray Holman and stunt arranger Crispin Layfield all discussed their contributions to the scene. Meanwhile, on Tuesday 5 January, BBC America released a 2'09" video of Michelle Gomez answering viewer's questions as *#AskDW with Michelle Gomez* Part 2.

- *The Magician's Apprentice* won the BAFTA Cymru award for Special and Visual Effects, Titles and Graphics at ceremony held at St David's Hall in Cardiff on Sunday 2 October 2016. Reviewing the story in *Doctor Who Magazine*, Graham Kibble-White described the opening two-parter of the season as 'the strongest, most exciting *Doctor Who* adventure for a good while'.

ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APP INDEX
The Magician's Apprentice	Saturday 19 September 2015	7.45pm-8.35pm	BBC One	46'20"	6.54M (13th)	84
The Witch's Familiar	Saturday 26 September 2015	7.45pm-8.35pm	BBC One	46'21"	5.71M (24th)	83

REPEAT TRANSMISSIONS

The Magician's Apprentice	Friday 25 September 2015	3.35am-4.25am[1]	BBC Two	46'20"	0.13M	-
The Magician's Apprentice/The Witch's Familiar						
	Sunday 27 September 2015	3.15pm-4.45pm	BBC One	92'12"	0.80M	-
The Witch's Familiar	Friday 2 October 2015	2.10pm-3am[1]	BBC Two	46'21"	0.21M	-

[1] BBC Two signed repeat

Merchandise

Far right: *The Doctor's Meditation* was included on *The Complete Ninth Series* DVD release.

The two episodes were included on the DVD and Blu-ray *Doctor Who: Series 9: Part 1* from BBC Worldwide on Monday 2 November 2015. This included *Doctor Who Extra: The Magician's Appentice & The Witch's Familiar* (5'51").

Doctor Who: The Complete Ninth Series appeared on DVD and Blu-ray (including a Steelbook version) from BBC Worldwide on Monday 7 March 2016. As well as *The Magician's Apprentice* and *The Witch's Familiar*, the discs included both the *Prologue* and *The Doctor's Meditation*. Bonus features were a deleted scene from *The Witch's Familiar*, *Dalek Devotion* (5'50") in which Peter Capaldi and Steven Moffat commented on the history of Davros and the Daleks, *Doctor Who Extra: The Magician's Appentice & The Witch's Familiar*; the 2015 San Diego Comic-Con panel; Wil Wheaton's chat with Peter Capaldi and Jenna Coleman; and both series and episode trailers.





Right and below: Eaglemoss' figurine of Colony Sarff and magazine.





Issue 68 of Eaglemoss' *Doctor Who Figurine Collection* (published March 2016) featured a detailed figurine of Colony Sarff, along with an accompanying magazine of behind-the-scenes features.

Stuart Manning's retro posters for both episodes were released by Big Chief Studios shortly after transmission.

Far right: Rubbertoe Replicas' confession dial prop.



A replica of the confession dial prop was made available from Rubbertoe Replicas. ■



'PETER CAPALDI AND JENNA COLEMAN DISCUSSED THE WAY THE DOCTOR HAD CHANGED FOR THE NEW SERIES.'

Cast and credits

CAST

Peter Capaldi ..... The Doctor
Jenna Coleman ..... Clara

with

Michelle Gomez ..... Missy
Jami Reid-Quarrell ..... Colony Sarff
Julian Bleach ..... Davros
Jemma Redgrave ..... Kate [1]
Jaye Griffiths ..... Jac [1]
Harki Bhambra ..... Mike [1]
Daniel Hoffman-Gill ..... Bors [1]
Joey Price ..... Boy
Benjamin Cawley ..... Kanzo [1]
Aaron Neil ..... Mr Dunlop [1]
Clare Higgins ..... Ohila [1]
Nicholas Briggs ..... Voice of the Daleks
Kelly Hunter ..... Shadow Architect [1]
India Ria Amarteifio ..... Alison [1]
Dasharn Anderson ..... Ryan [1]
Stefan Adegbola, Shin-Fei Chen Lucy Newman-Williams ..... Newsreaders [1]
Barnaby Edwards, Nicholas Pegg ..... Daleks
Jonathon Ojinnaka ..... Soldier [1]

Below: "Action!"



UNCREDITED

Joseph Tellett, Rhys Thomas-Oxenham, Tim Stevens, Simon Carew, Alan Ahmed, David Collman, Denzie Phipps ..... Soldiers/Arms From Mud
Jack O'Connell ..... Double for Boy
Christos Gauci ..... Blowfish
Eyup Aydin Geisha ..... Bar Tender
Carol Reeves ..... Lady in Space Suit
Richard Highgate ..... Kahler
Trish Dichler ..... Skullion
Ian Hoyle ..... Sycorax
Shelby Williams, Adam Sykes ..... Hath
Simon Lane, Jeremy Harvey ..... Ood
Simon Carew ..... New Monster (George)
Mickey Lewis ..... New Monster (Harry)
Richard Knott ..... New Monster (Steve)
Ian Hilditch ..... New Monster (Ted)
Matthew Doman ..... Judoon
Xena Avramidis, Jo Skerratt, Jasmine Lenton, Tamina Ali, Annette Lyons, Eunice Learmont, Tamia Miller, Charlotte Lang, Milly Paris ..... Sisters
Christopher Lee, Josh Rupensinghe, Yousef Bakshi, Callum Davies, Jack Osborne, Rhys Williams, Lucas Shillingford, James Rogers, Callum Peebles, Karina Tang, Amira Arish, Morgan Pillar, Talafina Williams, Shoreya Hill, Dena Davies, Ashley Obi, Kealan Schubert, Megan Marsden, Amy Dineen, Charlotte Rood ..... Children
Sarah Lochlan, Lucy Allen, Dani Biernat, Belinda McGinley ..... Stunt Doubles for Clara
Elspeth Rodgers ..... Motorbike Double for Clara
Demi Papaminas ..... School Girl[1]
Owain Williams ..... Boy
Andrew Cross, Mahoob Ahmed, Victoria Thomas ..... UNIT Troops
Howard Howell, Ying Qin, Trish Dichler, Marina Baibara, Volente Lloyd, Adrian Mills,



Tim Reid, Donovan Louie ..... UNIT Staff
Mohamed, Jorge, Alberto, Mayazola, Genis ..... Guards
Thomas, Berenice, Santiago ..... UNIT Soldiers
Mark and 1 unknown ..... Drivers
Jose, Rita ..... Elderly Couple
Marcus Armstrong, Matthew Rohman, Stephen Biggs, Mustapha Khassouani ..... Stewards
Frankie Ward, Morgan Thomas ..... St John Ambulance
Jessica Lavis, Alison Garner, Grace Thomas, Aliyah Harfoot, Joanna Cooney, Amy Ellis, Isoken Omusi-Ehue, Laura Borowski, Deon Ndlovu, Emily Davies, Nua Watford, Lara Hall, Laura Edwards, Scarlett Norton, Monika Kasiuleviciute, Nicole Crees, Amy Thomas, Donna Sibanda, Kitty Moran, Rebecca Donovan-Morgan, Ayaisha Griffith, Julie Barnett, Sarah Mairwen Blyth, Sally Richards, Nina Takel, Leena Mooneeram, Emily-Paige Adams, Ani Rogers, Alison McCausland, Bridie Edwards, Charlotte Scriven, Sam Von Romberg, Michelle Bland, Chloe Bland, Narinder Metters, Karen Stanley, Avenda Burnell Walsh, Leonora Innocent, Lynn Thomas, Elizabeth Watson, Shyama Norton, Kathryn Byrne, Geraldine Griffith, Lynne Harland, Maggie Baiton, Natalie Garbett ..... Female Audience
Liam Hatch, Sean Chick, Ross Thomas, Daniel Peets, Aaron Potter, Trystan Lenton, Alexander Entwisle, David Key, William Moore, Myrddin Phillips, Ian Massey, James Rockey, Carl Cooper, Shabir Ali, Arkadiusz Murawski, Syed Tarek Ahmed, Rhys Floyd, Ousman Cham, Ejder Surel, Leo Nicholson, Philip Bailey, Simon Challis, Craig Morgan, Oscar Sibanda, Steve Coussens, Tony D'Arpino, Christopher Potter, Lekan Latinwo, Drew Youngsam, Derek Foord, Huy Truong, Julian Seager, Lee Callow,

Above: Poised for Dalek mayhem.

THE MAGICIAN'S APPRENTICE / THE WITCH'S FAMILIAR

Far right: Recording the Doctor's spectacular entrance.



Mohammed Ullah, Robert Arthur, Andrew Driscoll, Richard Michael, Anthony Harland, Iain Watson, Rein Adamson, Marcel Carrier, Michael Bernard, Maurice Spring, Fred Brooks, George Bennett, Richard Allen, Xavier De La Huerga..... Male Audience

Zoe Jones, Fraser Malik, Winston Pyke..... Acrobats

Belinda McGinley, David Grant, Nick Daines.... Stunt Acrobats

Matthew Doman, Phil Brown, Simon Carew, Chester Durrant, Jon Davey, Jeremy Harvey, Gwion Ap Rhisiart, Ian Hilditch, Ken Hosking, Darren Swain, Claudio Laurini, Richard Knott, Mickey Lewis, David Stock, Shelby Williams, Andrew Cross, David Hobday, Richard Highgate, Harry Burt, Kevin Hudson, Steve Lathwell, Garry George ..... Daleks

Terence Meredith.....Double for 1st Doctor

Eamon Corbett..... Double for 4th Doctor

Rob Jarman..... Stunt Double for the Doctor

Victoria Harding..... Hand Double for Missy

[1] Not in finished programme. Credited in *Radio Times* for *The Magician's Apprentice*

Right: Peter Capaldi gets in the zone before a take.





CREDITS

Written by Steven Moffat
Produced by Peter Bennett
Directed by Hettie Macdonald
Stunt Co-ordinators: Crispin Layfield, Gordon Seed, Lucy Allen [1]
Stunt Performers: Sarah Lochlan [1], Dani Biernat [2], Belinda McGinley, David Grant [1], Nicholas Daines [1], Rob Jarman [2]
1st Assistant Director: Dan Mumford [prequel: Scott Bates]
2nd Assistant Director: James DeHaviland [and prequel]
3rd Assistant Director: Danielle Richards [prequel: Gareth Jones]
Assistant Directors: Gareth Jones, Chris Thomas [uncredited: Alyn Luker, Nick Goolding, Rebecca Hewitt, Brogan Gaymer, Natalia Alexeeva [1], Harry Bunch; prequel: Natalia Alexeeva, Ryan Easterbook]
Unit Drivers: Sean Evans, Kyle Davies [uncredited: Paul Carmichael [1], Jolyon Davey [1], Rob McKenna [1], Steve Ryan [1]]
Location Manager: Iwan Roberts [and prequel]
Unit Manager: Iestyn Hampson-Jones [and prequel]

Production Manager: Adam Knopf [and prequel; uncredited: Yanira De Armas Tosco]
Production Co-ordinator: Sandra Cosfeld [and prequel]
Production Secretary: Hannah Jones
Production Assistants: Sion Crowle, Jamie Shaw
Assistant Accountant: Justine Wooff
Art Department Accountant: Bethan Griffiths
Script Supervisor: Nicki Coles [uncredited: Sharon Jones [1]; prequel: Susannah Binding]
Script Executive: Lindsey Alford
Script Editor: David P Davis
Camera Operator: Mark McQuoid [uncredited: Roger Pearce; prequel: Tim Sidell, Roger Pearce]
2nd Camera Operator: Steve Rees [uncredited: Mike Phaure [1]]
Focus Pullers: Jonathan Vidgen, Matthew Lepper [uncredited: Neil Brown [1], Chris Williams [1], Shirley Schumacher, Richard Turner, Craig Porter [1]; prequel: Richard Turner, Thomas Nicholson]
Grip: John Robinson [uncredited: Chris Hughes, Gary Sheppeard [1], Dave Summerfield [2]; prequel: Chris Rusby]
Camera Assistants: Cai Thompson, Scott Waller [uncredited: Max Friswell [1], Sean Fox, Gethin Williams, Matthew Leighton [2], Harri Elfyn, David Key, Will Antill [1]; prequel: Scott Waller, Sarah Mahoney]
Assistant Grip: Sean Cronin [uncredited: Sam Philips; prequel: Sam Phillips]
Sound Maintenance Engineers: Tam Shoring, Christopher Goding [uncredited: Jason Devlin [1]]
Gaffer: Mark Hutchings
Best Boy: Andrew Gardiner
Electricians: Andrew Williams, Bob Milton, Gareth Sheldon, Gawain Nash, Matt Wilson
Supervising Art Directors: Tristan Peatfield, Dafydd Shurmer
Stand by Art Director: Julia Challis
Set Decorator: Adrian Anscombe
Production Buyer: Sarah Frere
Prop Buyers: May Johnson, Vicki Male, Rosy Pearce



Left: Even Davros needs a bit of lippy!

THE MAGICIAN'S APPRENTICE / THE WITCH'S FAMILIAR

STORY 254



Above: Peter practises the yo-yo.

Draughtperson: Kartik Nagar
Prop Master: Paul Smith
Props Chargehand: Kyle Belmont
Standby Props: Liam Collins, Ian Davies
Prop Hands: Scott Howe, Nigel Magni, Matt Watts
Storeman: Jamie Southcott
Concept Artist: Chris Lees
Graphic Artist: Matthew Clark
Motion Graphics: Tom Munday
Storyboard Artist: Mike Collins
Standby Carpenter: Paul Jones [uncredited: Gareth Thomas [1]; prequel: Colm Garrett]
Rigging: Shadow Scaffolding
Practical Electricians: Christian Davies, Austin Curtis
Props Makers: Alan Hardy, Jamie Thomas
Props Driver: Gareth Fox
Construction Manager: Terry Horle
Construction Chargehand: Dean Tucker
Chargehand Carpenter: John Sinnott
Carpenters: Tim Burke, Lawrie Ferry, Matt Ferry, Chris Daniels, Julian Tucker, George Rees, Dan Berrow, Keith Richards, Campbell Fraser
Construction Driver: Jonathan Tylke
Head Scenic Artist: Clive Clarke
Scenic Painters: Steve Nelms, Matt Weston, Paul Murray
Assistant Costume Designer: Georgie Sayer
Costume Supervisor: Simon Marks
Costume Assistants: Andie Mear, Ian Fowler, Jenny Tindle [uncredited: Jill Blundell [1], Sara Morgan, Amy Clarke [1], Maria Franchi [1], Charlotte Mitchell [1]; prequel: Ros Wilkins, Cathy Davies, Carol Robinson]
Make-up Supervisor: Sara Angharad
Make-up Artists: Megan Bowes, James Spinks [uncredited: Cathy Davies [1], Barbara Roberts [1], Kylie Jonkman [1], Louisa Cavell [1], Ros Wilkins [1], Heulwen Evans [1]]
Unit Medic: Glyn Evans
Casting Associate: Alice Purser
Assistant Editors: Becky Trotman, Steve Waltham
VFX Editor: Dan Rawlings
Dubbing Mixer: Tim Ricketts
ADR Editor: Matthew Cox
Dialogue Editor: Darran Clement
Effects Editor: Harry Barnes
Foley Editor: Jamie Talbutt
Foley Artist: Julie Ankerson
Titles: BBC Wales Graphics
Title Concept: Billy Hanshaw
Assistant Online Editor: Christine Kelly [2]
Online Editor: Geraint Pari Huws
Colourist: Gareth Spensley

Right: Nick Briggs voices the Daleks.





Music Conducted & Orchestrated By Ben Foster
Music Mixed By Jake Jackson
Music Recorded By Gerry O'Riordan
Original Theme Music: Ron Grainer
With Thanks to BBC National Orchestra of Wales, Sur-Film Production & Services Sl
Daleks & Davros created by Terry Nation
Kahler created by Toby Whithouse [1]
Skullions created by Gareth Roberts [1]
Hath created by Stephen Greenhorn [1]
Blowfish created by Chris Chibnall [1]
Judoon, Ood & Sycorax created by Russell T Davies [1]
Casting Director: Andy Pryor CDG
Head of Production: Gordon Ronald
Post Production Supervisor: Samantha Price
Production Accountant: Ceredig Parry
Sound Recordist: Deian Llŷr Humphreys [uncredited: Tim Surrey [2]; prequel: Sam Phillips]
Costume Designer: Ray Holman
Make-up Designer: Barbara Southcott
Music: Murray Gold
Visual Effects: Milk
Special Effects: Real SFX
Special Creature Effects & Prosthetics: Millennium FX
Editor: Selina MacArthur
Production Designer: Michael Pickwoad
Director of Photography: Ali Asad [prequel: Tim Sidell]
Line Producer: Tracie Simpson [and prequel]
Executive Producers: Steven Moffat, Brian Minchin
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THE DOCTOR'S MEDITATION

Written by Steven Moffat
Director Ed Bazalgette
Producer: Derek Ritchie
Executive Producers: Steven Moffat, Brian Minchin
BBC Cymru Wales
bbc.co.uk/doctorwho
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Left: Action men.

Below: Bors and the Doctor in *The Doctor's Meditation.*





Left: The cast and crew shelter from the elements.

Profile

JULIAN BLEACH

Davros

Born on 29 December 1963, Julian Bleach was raised in Bournemouth by mum Irene (née White) and dad James, an illustrator. It was thought Julian might also become an artist like his dad but the die seemed cast when he performed *When Father Painted the Parlour* at Bournemouth nursery school.

He began acting at Summerbee Comprehensive School, playing an American gangster in one production. He left at 16 to study drama at Poole College and its Jellicoe Theatre, then continued his training at LAMDA, honing his acting skills and musical talents in violin and fiddle.

Indeed, one of his first professional stage engagements was to provide music for *Aleola* (1984, Tufnell Park Tavern). He won an early role in heavy make-up and costume as the Tin Man in *The Wizard of Oz* (1984/5, North Peckham Civic Centre), later revived for Camberley Civic Hall (1986/7) and Gravesend's Woodville Theatre (1987/8). Serious work included Pinter's *The Dumb Waiter* (1987, Duke's Head, Richmond).

A Rep spell at Duke's Theatre, Lancaster included *Alice Through the Looking Glass* (1988), *As You Like it* (1988), a modern dress *'Tis Pity She's a Whore* (1989), as Trinculo in *The Tempest* (1990) and outdoor summer productions *Much Ado About Nothing* and *The Wind in the Willows* (both 1989).

Heavyweight stage roles came during the early 1990s in *The Cherry Orchard* (1992, Everyman, Cheltenham), *Man Equals Man* (1993, Contact Theatre, Manchester), as Mercutio, Gregory, Montague and Friar Lawrence in an outdoor *Romeo and Juliet* (1993, Tooting Bec Common), as Flay in *Gormenghast* (1994, Lyric, Hammersmith), and in the title role of *Macbeth* (1995, New End Theatre). The same period brought small film roles in *The Fool* (1990), *Beg!* (1994) and *Topsy-Turvy* (1999).

He came to prominence as a creator of musical *Shockheaded Peter*. Bleach also played its creepy MC. Initially staged at West Yorkshire Playhouse, Leeds in 1998, it soon transferred to the Lyric, Hammersmith. It won a 2002 Olivier Award for Best Entertainment and played off-Broadway at the Little Shubert Theatre in 2005.

Sharp-faced and richly voiced, Bleach soon fell into villainous roles. He appeared in more films including *The Brothers Grimm* (2005) and mythic fantasy *The Fall* (2006), and took the starring role in *The Gist* (2002), a short film for BBC Four's opening night.

He played a frightening MC in *Cabaret* (2002, Chichester Festival). Further Royal Shakespeare Company work included *Antony and Cleopatra* (2006) and *The Tempest* (2006). He starred as Lucifer in an RSC/BBC radio *Dr Faustus* (2007).

TV work included *The Afternoon Play: Come Fly with Me* (2007), *Criminal Justice* (2008) and ITV's *Frankenstein* (2007).



Right: Julian Bleach in *Close to the Enemy* in 2016.

A villain's role as the Ghostmaker in *Torchwood* episode *From Out of the Rain* (2008) quickly led to *Doctor Who*. The production team screen-tested him for the part of Davros about two months before recording of *The Stolen Earth/Journey's End* [2008 – see Volume 60]. Although director Graeme Harper considered Terry Molloy, previously Davros in Harper's much earlier serial *Revelation of the Daleks* [1985 – see Volume 41], he was persuaded by Phil Collinson to see Bleach and was duly impressed. Bleach watched a DVD of *Genesis of the Daleks* [1975 – see Volume 23] to prepare, though he had keenly watched the early Tom Baker episodes as a child.

As well as reprising Davros in *The Magician's Apprentice/The Witch's Familiar*, he appeared in *The Sarah Jane Adventures*, playing the titular villain of *The Nightmare Man* (2010).

Other TV credits include the Grand Master in CBBC spy drama *MI:High* (2008-13), *Psychoville* (2010), *Ripper Street* (2012) and *This Is Jinsy* (2014). Recurring TV roles came as Niccolo Machiavelli in *The Borgias* (2011-13), Geoffrey Salter in *Close to the Enemy* (2016) and Roquat in *The Wizard of Oz* reimagining *Emerald City* (2017). Film work includes *Les Misérables* (2012), *The Fallen Word* (2013), *MindGamers* (2015) and *Avengers: Age of Ultron* (2015).

Notable stage roles include Mr Sowerberry/Dr Grimwig in *Oliver!* (2009, Theatre Royal, Drury Lane), Ivanov in *Every Good Boy Deserves Favour* (2010, National Theatre) and *Saint George and the Dragon* (2017, National Theatre). A 2017 Bristol Old Vic production of Victor Hugo's *The Grinning Man* transferred to London's Trafalgar Studios in 2018. ■



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DOCTOR WHO

THE COMPLETE HISTORY

STORIES 253-254

LAST CHRISTMAS

The Doctor is back in Clara's life. The pair arrive at a North Pole research base that has been infiltrated by the Kantrofarri – dream crabs. As dreams and reality mix, the Doctor must rescue Clara from her perfect Christmas and send the research team back to where they came from. There's only one person who can help – Santa Claus!

THE MAGICIAN'S APPRENTICE/THE WITCH'S FAMILIAR

Colony Sarff is searching the universe for the Doctor to give him a message from Davros – but the Doctor is nowhere to be found. Meanwhile, Missy has possession of a confession dial, the last will and testament of the Doctor...





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